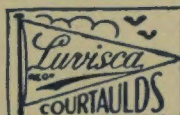


THE ILLUSTRATED LONDON NEWS



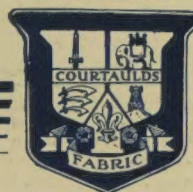
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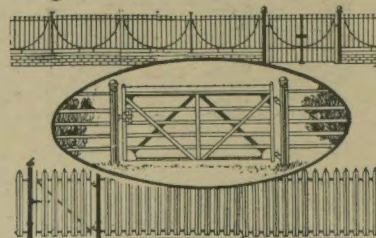
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SATURDAY, SEPTEMBER 5, 1931.



THE CENTRE OF BRITISH GOVERNMENT UNDER FLOOD-LIGHTING: THE HOUSES OF PARLIAMENT.

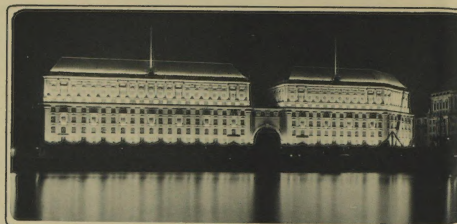
On the evening of September 1 began a month of flood-lighting in London in honour of the triennial International Illumination Congress. The Chairman of its London Committee, Mr. Percy Good, said: "The flood-lighting of London is a cheery way of welcoming to Britain several hundred business men and scientists who are visiting us as delegates to the Congress, which is being held for the first time in this country, and to the Faraday Centenary celebration which will

immediately follow it. That this is no costly freak scheme launched at a time when national economy is demanded is well recognised by the hearty co-operation extended from all quarters to the gas and electrical industries." The promoters believe that night provides even better opportunities than day for revealing the architectural glories of our historic buildings. Further photographs of famous London scenes under illumination appear on the two succeeding pages.

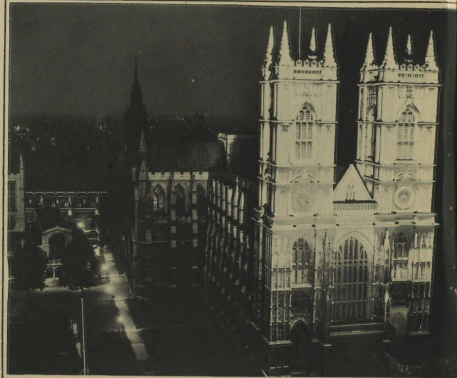
LONDON TOUCHED BY A MAGIC WAND: HISTORIC MONUMENTS AND BUILDINGS ILLUMINATED BY FLOOD-LIGHTING.



FLOOD-LIGHTING IN THE TOWER OF LONDON: A PICTURESQUE VIEW OF THE BYWARD TOWER, WHICH GIVES ACCESS TO THE OUTER BAIL OR WARD.



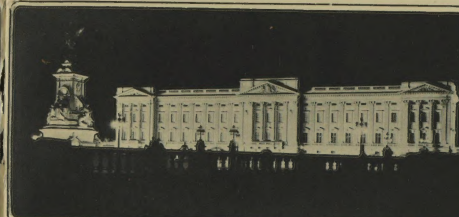
ONE OF LONDON'S NEWEST COMMERCIAL PALACES ILLUMINATED: THAMES HOUSE, LIT UP BY A SPECIAL SCHEME INCLUDING 450 WINDOW LAMPS AND DOZENS OF BIG PROJECTORS.



THE MOST VENERABLE AND HISTORIC OF LONDON BUILDINGS RENDERED MORE BEAUTIFUL BY NIGHT: FLOOD-LIGHTING EFFECTS ON WESTMINSTER ABBEY.



A FAMOUS SHIP ILLUMINATED IN THE HEART OF LONDON: H.M.S. "PRESIDENT" (HEADQUARTERS OF THE LONDON DIVISION, ROYAL NAVAL VOLUNTEER RESERVE) OFF BLACKFRIARS BRIDGE.



BUCKINGHAM PALACE UNDER FLOOD-LIGHTS: A MAGNIFICENT EFFECT OBTAINED BY MEANS OF TWO HUNDRED PROJECTORS PLACED IN A DOUBLE ROW INSIDE THE RAILINGS.



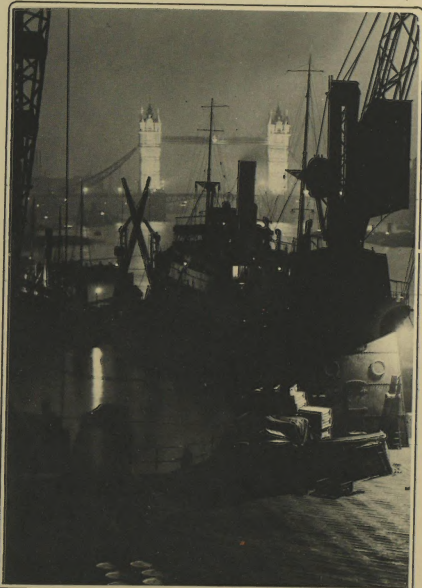
FLOOD-LIGHTING ON A STORIED BUILDING IN THE TOWER: THE KING'S HOUSE, THE SCENE OF LORD RITHSDALE'S ESCAPE IN FEMALE DISGUISE, AND THE TORTURE OF GUY FAWKES.



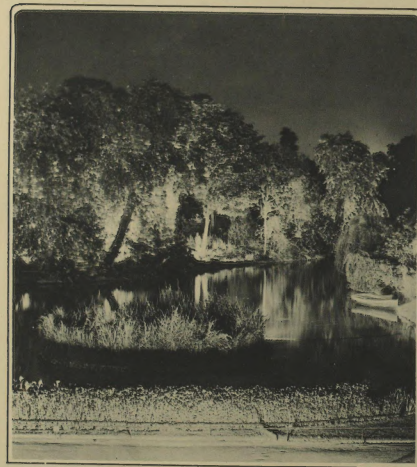
NELSON IN A NEW BLAZE OF GLORY ON HIS COLUMN: FLOOD-LIGHTING IN TRAFALGAR SQUARE, SHOWING ST. MARTIN'S CHURCH (RIGHT) AND THE NATIONAL GALLERY (LEFT BACKGROUND).



A STRIKING VIEW OF THE VICTORIA MEMORIAL IN FRONT OF BUCKINGHAM PALACE: THE FLOOD-LIGHTED MONUMENT SEEN THROUGH A GATEWAY OF THE GREEN PARK.



THE TOWER BRIDGE THROWN INTO "SILVER RELIEF": A LONG-DISTANCE EFFECT SEEN BEYOND THE DARK BULK OF A STEAMER AND WHARFSIDE STRUCTURES.



ST. JAMES'S PARK TRANSFORMED INTO A NOCTURNAL FAIRYLAND: A WOODED CORNER OF THE LAKE, WITH AN ISLET, FLOOD-LIT BY GAS-LIGHT.

As noted on the preceding front page of this number, showing the Big Ben tower lit up, the flood-lighting of London on an extensive scale, on the occasion of the opening of the International Illumination Congress, has been arranged to continue for four weeks, from September 1 to 25. A special programme was planned for the first two nights. Electric flood-lights, each of 3000-candle-power, cast their beams on Buckingham Palace, and the Victoria Memorial in front of it was shown in a blaze of amber light. In St. James's Park a flood of gas-light produced a fairy-like effect among the trees bordering the lake. The illuminations provided a new and impressive aspect of London architecture, especially in the area of Westminster, Whitehall, and Trafalgar Square. Besides the Houses of Parliament, the buildings and monuments thus brought into prominence included Westminster Abbey, the Nelson Column, the National Gallery, St. Martin's Church, the Admiralty Arch, and Westminster Cathedral. Further east, the flood-lights played on St. Paul's, the Tower of London, the

Tower Bridge, and the spires of many churches. There were also illuminated displays on the Thames by H.M.S. "Scout" in the Pool of London, and H.M.S. "President" at Blackfriars Bridge. This latter ship is the headquarters of the London Division of the Royal Naval Volunteer Reserve. Spectators on the Embankment, off which it is moored, were given an opportunity of watching drill on board, while searchlights and star shells were used to illuminate the target for the four 12-pounder guns. For the evening of September 2, a special night-flying display was arranged at Croydon, with the aerodrome illuminated by a great flood-light, and aircraft landing within its beam. Further flood-lighting displays have also been organised in the provinces, where the Illumination Congress proceeds at the end of the visit to London. Fourteen London boroughs and fifty-four of the principal towns in the Kingdom arranged to take part in the scheme, and many castles, cathedrals, churches, town halls, and other buildings will have their hidden beauties revealed at night.



By G. K. CHESTERTON.

IT is curious, but very obvious, that internationalists are never interpreters between nations. It is what their name almost implies; it is what we should logically expect them to be, or at any rate to try to be. And yet they do not do it, and I rather doubt whether they really try. What really happens is that the internationalist, while he is often mildly but sincerely horrified at the nationalism of his own nation, is almost always even more horrified at the nationalism of some other nation. And it so happens, as the history of humanity has in fact developed, that very often the nationalism is the nation.

Take the nearest and clearest case: the ancient but by no means primeval rivalry between England and France. In the early Middle Ages, they were very nearly one nation. In the later Middle Ages, they were the first of the new and clearly distinguishable nations: on the one side by the splendid accident of Agincourt; on the other by something rather too splendid to be called an accident: St. Joan. But ever since then, roughly speaking, the two nations drifted further and further apart. And for anybody who is content with nations as nations, or with a very crude and clean-cut sort of nationalism, that might be natural enough. But what has the internationalist been doing? What about the man who talks with particular earnestness about the need for peace among the peoples, for mutual understanding among men of every race and realm, about friendliness to foreigners or humanity to natives? Has he, for instance, ever attempted to explain France to England? The extraordinary fact is that he has never done anything of the kind. He has always been the very last to do anything of the kind.

Few ordinary Englishmen, whether Imperialist or Internationalist, have ever really grasped even what was meant by the greatness of France. But the Internationalist has grasped it much less than the Imperialist. There is much more sense of it in the poems of Mr. Kipling than in the pamphlets of Mr. Wells. But what is really needed is a widening of English culture, so as to understand what was really valued in French culture. Passing over all that earlier French history, in which the King of Paris had not yet fully become the King of France, we may note even in passing that the Crusades were a French affair; and we only fail to realise the fact because at that time our own monarchy and nobility were as French as the French. St. Louis did not succeed in his Crusade; not even with the abortive success of Cœur de Lion. But St. Louis does explain the Crusades, while Cœur de Lion rather confuses them. The main modern matter of which I speak, however, begins with the Renaissance and all that gigantic tradition that springs from Rabelais. Does it strike you that the worthy Nonconformist minister, who preaches against militarism and in favour of international pacifism, would be the very best man in the world to translate Rabelais?

Then follows what the French call, with a pride that is perfectly logical in a Frenchman, but has been allowed to remain almost unintelligible

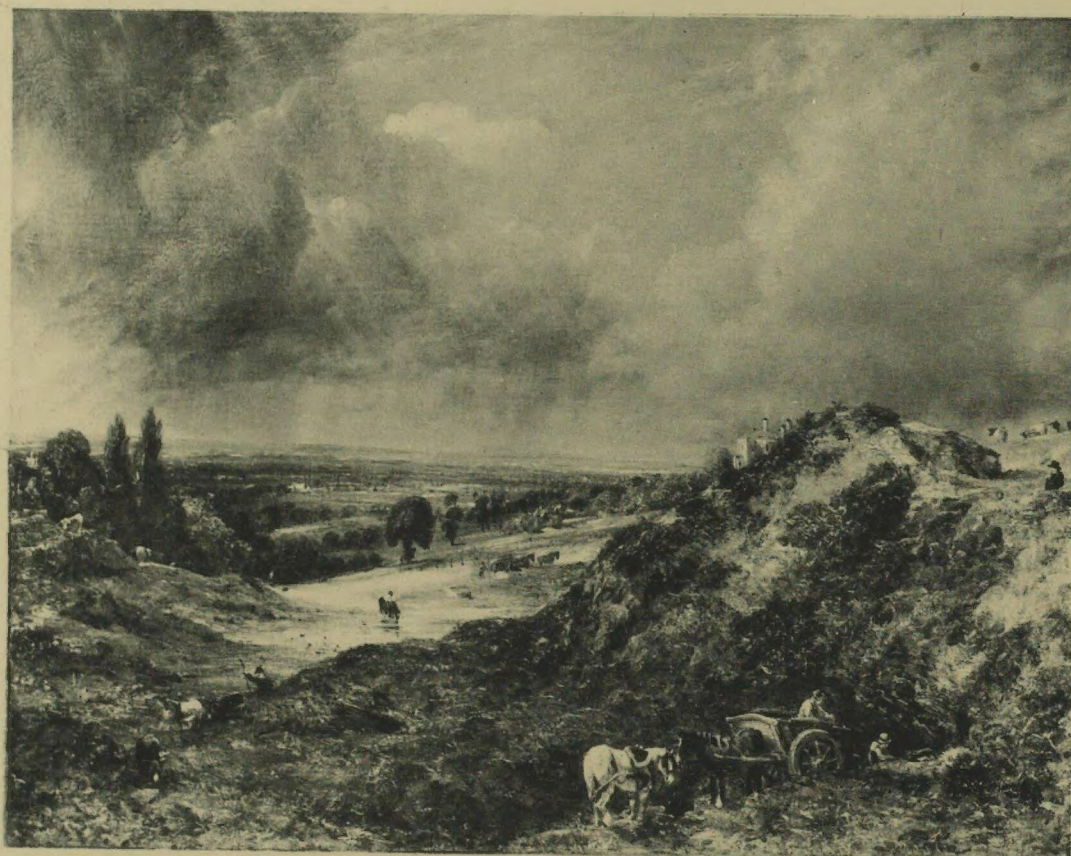
to an Englishman, the Great Century. Nobody knows anything about France, or even about Europe, who does not know that the Great Century was great. Our historians have seen nothing but bombast in the instinct or imagination which compared Louis the Fourteenth to the Sun. But there is no historical truth without historical imagination. And it is much nearer the truth to compare him to a sun-god than to compare him to a pompous dancing-master, in the manner of the narrow national bigotry of Macaulay. Some English literary men have of late begun to do justice to the great age of Racine and Pascal, and the fulness of the Golden Age of classicism. Mr. Sacheverell Sitwell, in an excellent study of the Baroque, has a truly imaginative and therefore under-

standing of the procession of the great Kings and the pride in the glory of Gaul? But until we understand that pride we shall never understand the point of view of a Frenchman. Again, the odd thing is that the Rev. Timothy Tooting was equally shocked at the great Kings and at the great rebellion against the great Kings. His remarks about the French Revolution, and especially about Napoleon, are just as silly and snuffy as his remarks about the French Monarchy, and especially about Louis the Fourteenth. And the remarks made about Napoleon by Mr. Wells, who has some prejudices in common with Mr. Tooting, are of the sort that might be excusable in a very stupid half-pay Tory captain who had served under

Nelson, but are certainly not worthy either of Napoleon or of Mr. Wells. Yet it is precisely men like Mr. Wells who set out elaborately to reconcile the nations; to bring about what they call a better understanding between them. I suggest that he begin by reconciling England and France, and achieving a better understanding, or any sort of understanding, of France.

It has often been said that signs and portents will accompany the advent of the Millennium, or the coming of the heavenly kingdom upon earth. Oliver Wendell Holmes demanded that certain miracles should precede that apocalypse; as that raspberries and strawberries should grow bigger downwards through the box; or that lawyers should take what they would give and doctors give what they would take. I would respectfully suggest that before peace, perfect peace, reigns in the United States of Europe, we shall probably have seen some strange things. We shall see that particular sort of pacifist in our country no longer content with being at peace with the same particular sort of pacifist in every other country. We shall see him do what is really needed to avert war: attempt to understand the patriots of the other country. We shall see Earl Russell

explaining the ideals of Fascism as clearly and fairly and sympathetically as he would explain the ideals of Socialism. We shall see Mr. H. G. Wells fighting o'er again the hundred battles of Napoleon, shouting the war-songs of the Revolutionary War, and beginning to realise how much of the modern world which he admires, and the European unity he values, are due to those who carried the Code Napoléon to the palaces of Vienna or Madrid. We shall see the Rev. Tooting himself, of whose soul no Christian must despair, sitting down to write some rousing and romantic record of the charging chivalry of Poland. It is barely possible that all this, at the moment, may appear slightly improbable. But it is the only way in which we shall ever have international peace, and the only way in which these men can work for international peace. What they are doing at present is to consolidate all the people of one particular philosophy against all the people of the opposite philosophy. They are drawing them up like two long lines of battle. It may be defensible to prepare for war; anyhow, the peacemakers of this school are preparing for it very thoroughly.



THE TWENTY-SEVENTH TREASURE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM AS THE MASTERPIECE OF THE WEEK: "HAMPSTEAD HEATH," BY JOHN CONSTABLE, R.A.

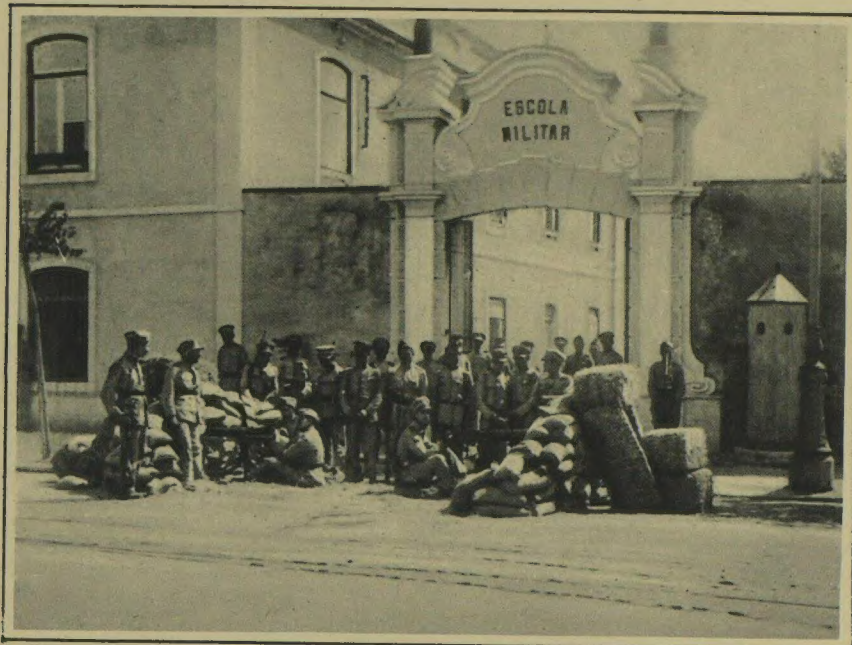
John Constable, like Rembrandt, was the son of a miller. He was born at East Bergholt, Suffolk, in 1776, he spent his youth in studying the landscape and foliage of Dedham Vale. He became a master in painting skies; and, by close observation of Nature, broke away from the artificialities of classical and academic art. His aim, in his own words, was to paint "light dews, breezes, bloom, and freshness; not one of which has yet been perfected on the canvas of any painter in the world." It took a long time for critics and public to appreciate Constable's work. He was well over forty when the Royal Academy received him in 1819; but after that he exercised a widespread influence on landscape art. His "Hay Wain" and two other pictures exhibited at the Paris Salon in 1824 started what was almost a revolution in French painting. The "Hampstead Heath," exhibited at the Royal Academy in 1830, and given to the Victoria and Albert Museum in 1857 by Mr. John Sheepshanks, was painted when the artist was living at Well Walk, Hampstead, and still looks modern after the lapse of a century.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

standing description of one of those great pageants in which royalty was such a reality that it could carry any load of artifice; and in which it seemed something quite spiritual and spontaneous, like a song, that the King should not only go clad in gold, but clothed with the sun. Mr. Maurice Baring has repeatedly insisted, with great force and humour, that the notion that Racine is merely stilted and dull is worth as much as the impression of a Breton fisherman that Milton is only stilted and dull: it arises from the rather simple cause of incapacity to read a foreign language.

There have been some good English translations of good French books on the tremendous and even tragic religious quarrel, the Jansenists and the Jesuits and the rest; a huge hinge or turning-point in the whole history of Christianity. There have even been a few English critics capable of reading and reviewing the English translations. But the Rev. Timothy Tooting, who is a pacifist because he disapproves of all fights except bun-fights, who serves out cocoa but has never touched "alcohol," and who holds meetings to promote the peace of the world—do you suppose

A ONE-DAY REVOLT IN PORTUGAL: LISBON SCENES; AND A MADRID BOMB OUTRAGE.



PORTUGUESE GOVERNMENT TROOPS PROTECTING THE MILITARY COLLEGE IN LISBON: A MACHINE-GUN POST WITH SANDBAG DEFENCES.



WRECKAGE CAUSED BY A BOMB THROWN INTO THE PORTUGUESE EMBASSY AT MADRID: THE ROOM FROM WHICH THE AMBASSADOR AND HIS WIFE ESCAPED JUST IN TIME.



ARMED CIVILIANS WHO TOOK PART IN THE RECENT REVOLT IN LISBON: A GROUP OF REBELS IN A STREET DURING THE FIGHTING.

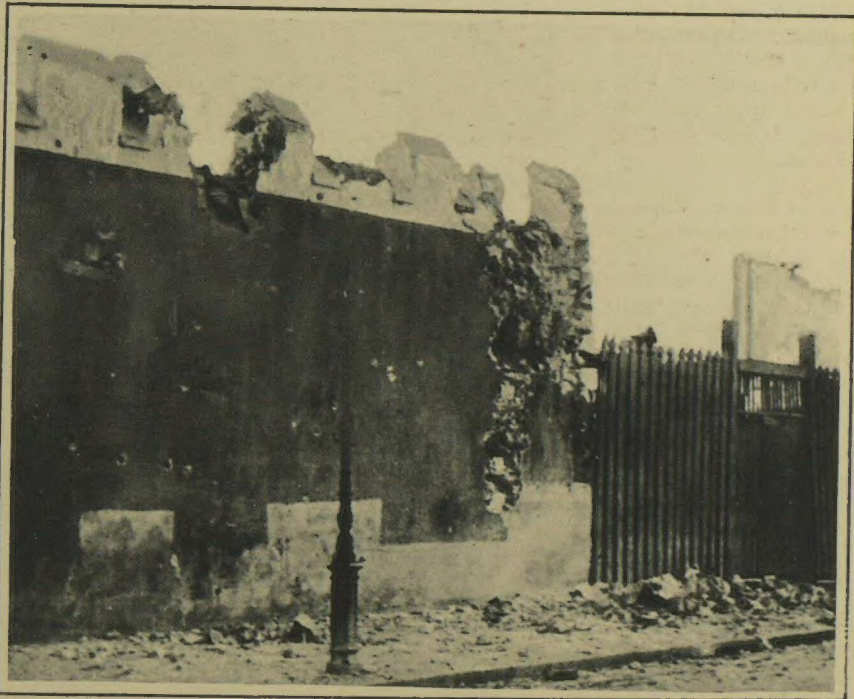


DURING THE RISING IN WHICH OVER 50 PEOPLE WERE KILLED AND 300 WOUNDED: A DETACHMENT OF REBEL TROOPS BESIDE A MILITARY LORRY.



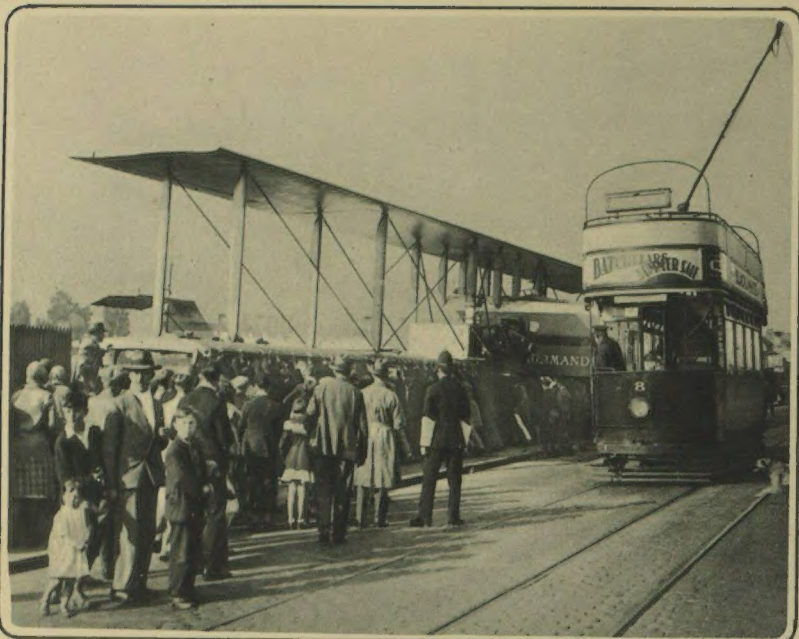
A ROOM IN THE HEADQUARTERS OF THE REBELS AT LISBON AFTER IT HAD BEEN BOMBARDED BY GOVERNMENT ARTILLERY: TYPICAL EFFECTS OF SHELL FIRE.

A revolt broke out in Lisbon in the early morning of August 26, when a number of civilians armed with machine-guns and rifles attacked the barracks of the third Regiment of Artillery, seized it without resistance, and persuaded certain of the troops to join them. Regiments faithful to the Government, with the police and Republican Guard, attacked the rebels, who were forced to surrender. So this attempt failed like previous ones which aimed at upsetting the virtual dictatorship of General Carmona in Portugal. While the fighting lasted, however, the rebels had succeeded in bombarding the fortress of St. George with field guns, and several airmen had joined the rebels and dropped bombs, killing some children in houses. Two of the rebel aeroplanes afterwards took refuge in Spain. The



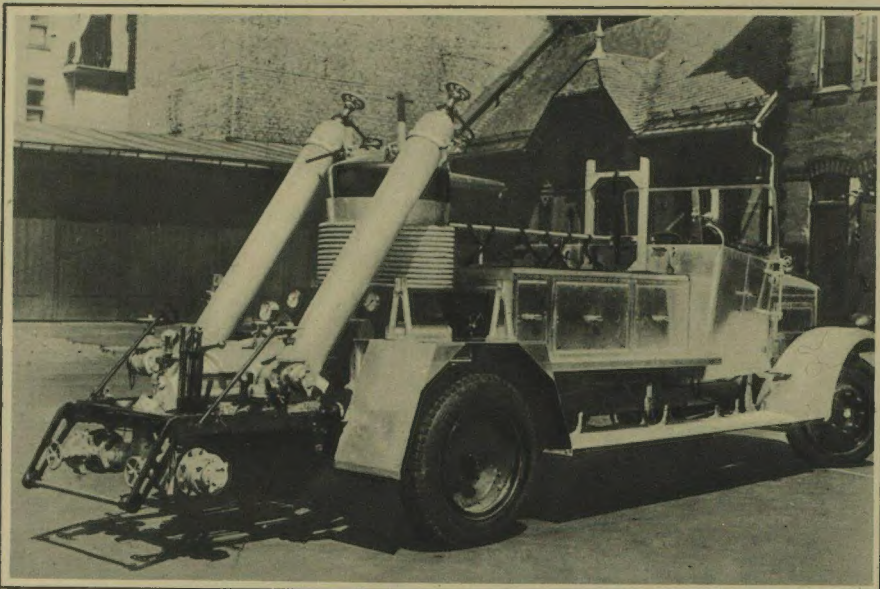
A RESULT OF BOMBARDMENT BY ARTILLERY IN THE HANDS OF THE REBELS: DAMAGE DONE TO THE WALLS OF THE LISBON GARRISON'S BARRACKS.

situation in Lisbon rapidly returned to normal, while the rest of the country was quiet. The leaders of the movement, including Colonels Ultra Machado and Dias Antunes, were imprisoned, with some 300 civilians. Reports showed that the killed numbered over 50 and the wounded some 300. The Government was puzzled how the new and modern armament found on the civilians could have entered the country. Much of it proved to be of Russian origin. On August 28 a bomb was thrown into a room in the Portuguese Embassy in Madrid in which the Ambassador and his wife were sitting, but they fortunately escaped in time. It is thought that this outrage may have been the work of Portuguese exiles attempting to take vengeance for the failure of the Lisbon rising.



A FOG-BOUND AEROPLANE LANDS ON LONDON TRAM-LINES: CROYDON RESIDENTS HELPING TO PUSH AN AIR-LINER OFF THE ROAD BACK ON TO THE AERODROME. In a thick fog at Croydon, about 8 a.m. on August 27, the Air Union liner "Normandie," arriving from Paris, landed at the edge of the aerodrome and crashed through an iron fence into Stafford Road. The tram services were held up. The pilot and crew were not injured, and the aeroplane was only slightly damaged. Volunteers helped to push it back on to the aerodrome.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



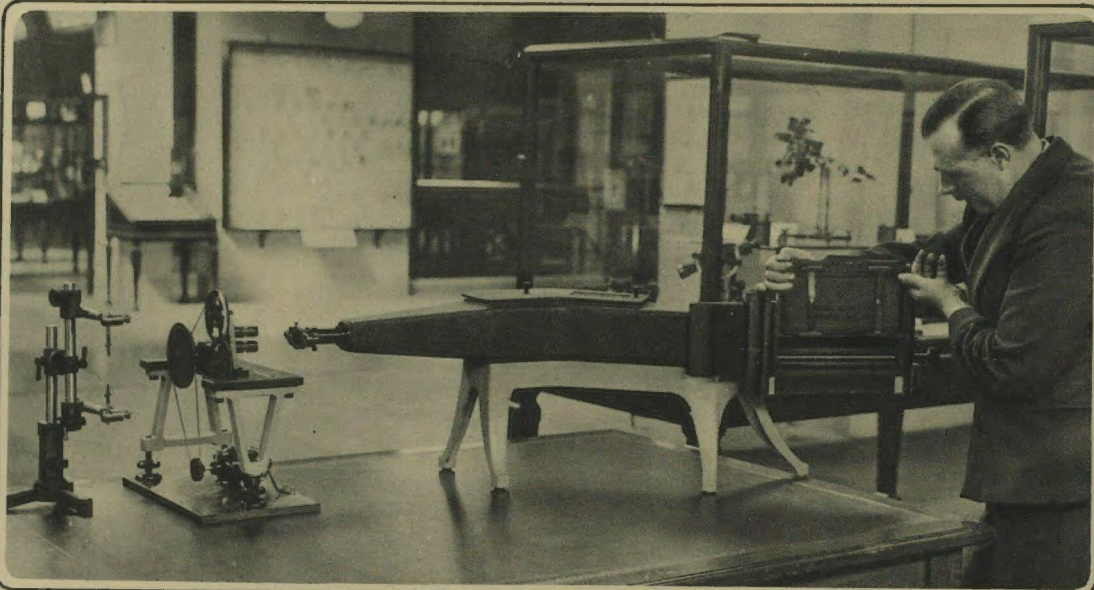
A FIRE-ENGINE THAT DISCHARGES POWDER INSTEAD OF WATER AND DOES LESS DAMAGE: A NEW TYPE WHICH IS CLAIMED TO BE THE FIRST OF ITS KIND.

This interesting machine is claimed to be the first powder fire-engine in the world. It was designed and built in a German factory for the fire brigade of Frankfurt-on-Main. Fire is quenched by natron powder, which does less damage than water to such things as textile materials. The powder is carried in the vertical container at the left, and is discharged by carbonic acid from the two large sloping cylinders.



"R 101'S" ENSIGN THAT SURVIVED THE FIRE: THE MEMORIAL UNVEILED IN CARDINGTON CHURCH, INCLUDING ALSO A TABLET RECORDING THE NAMES OF THE 48 DEAD.

A memorial to the victims of the "R 101" disaster was unveiled in Cardington Church on August 28. It consists of the airship's R.A.F. ensign (saved from the wreckage) framed in oak and mounted behind plate glass, with a bronze tablet below inscribed: "In remembrance of those who died when H.M. Airship 'R 101' was wrecked at Beauvais, in France, on October 5, 1930, in attempting the first airship flight to India."



DR. BENDIEN'S NEW BLOOD-TESTS FOR CANCER DIAGNOSIS: A REPLICA OF HIS SPECTROPHOTOMETER PLACED ON VIEW IN THE SCIENCE MUSEUM AT SOUTH KENSINGTON.

The British Optical Instrument Exhibition in the Science Museum at South Kensington contains a replica of the spectrophotometer devised by Dr. Bendien, the Dutch physician, to make blood-tests for the diagnosis of cancer. He recently visited London at the invitation of the British Empire Cancer Campaign. Our photograph shows the three parts of the apparatus—(from left to right) that containing the living matter; the absorption-tubes; and the spectrograph.



A CAUSE OF CONTROVERSY AMONG ANTHROPOLOGISTS: THE MUCH-DISCUSSED JERVOIS SKULL FOUND IN AUSTRALIA, BELIEVED BY SOME TO BE PREHISTORIC; BY OTHERS, MODERN. (FRONT VIEW.)



VARIOUSLY DESCRIBED AS "THE MOST PRIMITIVE COMPLETE HUMAN SKULL EVER DISCOVERED," AND AS THAT OF A MODERN AUSTRALIAN BLACK WOMAN: THE JERVOIS SKULL. (BACK VIEW.)

Anthropologists are divided concerning the Jervois skull, so named from its having been found in the Jervois Range in Central Australia. Sir Colin Mackenzie, Director of the Australian Institute of Anatomy, was reported to have claimed it as the most primitive complete human skull ever discovered, and older than the Peking skull. "It possesses," he said, "the lowest known cubic brain capacity of any complete human skull." The back of the head, he continued, bore imprints of muscles used to pull the head straight, showing how erect posture and resultant brain development were acquired. Hence he made certain deductions bearing on the treatment of disease. Professor G. Elliot Smith was reported to have said that these deductions were unwarranted by such slender material. Dr. F. Wood-Jones, Professor of Anatomy at Melbourne University, declared the skull to be well within the limits of normal modern Australian aboriginal women.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

THE REV. W. W. JACKSON, D.D.
Formerly Rector of Exeter College, Oxford. Died, Aug. 30; aged ninety-three. Elected Fellow of Exeter, 1863. Censor Non-Collegiate Students, 1883. Succeeded Dr. Lightfoot as Rector, 1887



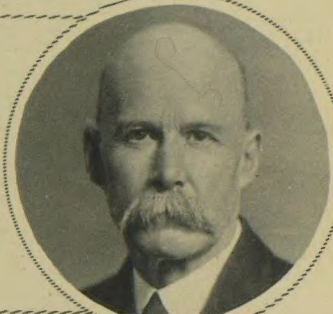
MR. YUKO HAMAGUCHI.
Former leader of the Minseito Party, and Prime Minister of Japan. Died, Aug. 26, from the wound inflicted upon him in November 1930 by a fanatic on Tokio railway station. Born, 1870.



DR. MANUEL E. MALBRAN.
Dr. Manuel E. Malbran is the new Argentine Ambassador in London, where he was due to arrive on Aug. 28. Dr. Malbran's predecessor, it will be remembered, was Dr. José Uriburu, who had been Ambassador since 1927, and Minister since 1921.



SIR THOMAS STANTON.
Found drowned at Pevensey Bay, Aug. 30. Recently Superintendent of the Engineering Department of the National Physical Laboratory. Eminent civil, mechanical, and aeronautical engineer. Born, 1865.



LITERARY SPOKESMAN OF THE MANX PEOPLE: THE LATE SIR HALL CAINE—FAMOUS NOVELIST AND DRAMATIST.

Sir Hall Caine, the famous novelist, who died at his home, Greeba Castle, Isle of Man, on August 31, was born in 1853. He began life in an architect's office. Later he got into touch with leading literary men. Eventually he became companion-secretary to Rossetti, and was with him at his death in 1882. It was Rossetti who first suggested his writing novels of Manx life. Success came with his third novel, "The Deemster," in 1887. It was followed by "The Bondman," "The Scapegoat," "The Manxman," "The Christian," "The Eternal City," and "The Prodigal Son." Most of them were dramatised by the author and produced by Wilson Barrett. Sir Hall Caine's patriotic war-time articles were widely read in America.



K. NAUMESTNIK AFTER HAVING CROSSED THE CHANNEL ON WATER-SKIS.
Karl Naumestnik, a Styrian schoolmaster, aged thirty-eight, crossed the Channel on Aug. 27 from Cape Grisnez to Shakespeare's Beach, Dover, on a pair of water-skis. The machine is his own invention, and consists of two wooden water-skis shaped like small canoes and fastened together. Each is about 6 ft. long, 1 ft. wide, and 10 or 12 in. deep. He is seen here jumping out of his water-skis on reaching the English coast.



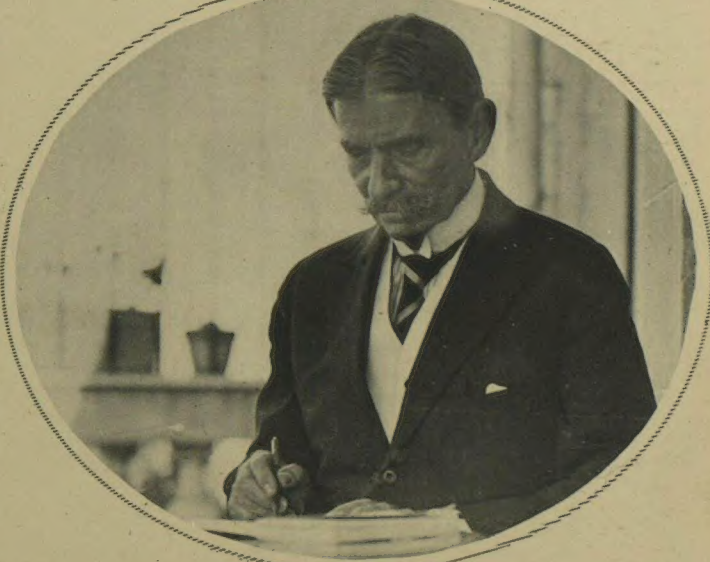
THE SECOND MEETING OF THE CABINET OF THE NATIONAL GOVERNMENT: A PHOTOGRAPH TAKEN AT 10, DOWNING STREET, SHOWING (L. TO R., STANDING) SIR P. CUNLIFFE-LISTER, MR. J. H. THOMAS, LORD READING, MR. NEVILLE CHAMBERLAIN, AND SIR SAMUEL HOARE; AND (SEATED) MR. PHILIP SNOWDEN, MR. STANLEY BALDWIN, MR. RAMSAY MACDONALD, SIR HERBERT SAMUEL, AND LORD SANKEY.

The second meeting of the new Cabinet was held on the afternoon of August 31, and lasted almost three-and-a-half hours. Ministers had before them the reports of the committees that had been set up to consider proposals for Economy, for balancing the Budget, and for Parliamentary procedure. After the formation of the Cabinet, the Premier was asked to resign his seat by the Seaham Harbour Labour Party Executive. Mr. Thomas has resigned his position of political general secretary of the N.U.R.



MR. GANDHI (CARRYING LONG STAFF) IN THE COSTUME HE WORE IN INDIA; GOING TO VISIT THE VICEROY AT SIMLA: THE MAHATMA NOW ON HIS WAY TO ENGLAND.

It was officially announced at Simla on August 27 that a settlement had been reached between the Government of India and the Congress leaders on the question of the Delhi Pact. Mr. Gandhi subsequently left Simla for Bombay, where he embarked for England. The final stages of the discussions at Simla included long conversations between Mr. Gandhi and Mr. Emerson, Secretary for the Home Department; a meeting of the Viceroy's Executive Council; as well as prolonged deliberations by the Congress Committee. Mr. Gandhi himself left for England on August 29.



THE AUTHOR OF "ELDER CONKLIN" AND "MONTES THE MATADOR": THE LATE MR. FRANK HARRIS.

Mr. Frank Harris, a well-known London literary figure of the 'eighties and 'nineties, died on August 26, at Nice. He went to America at an early age. Returning to England, he subsequently became editor of the "Fortnightly"—then of the "Saturday Review," and later, again, of "Vanity Fair." Besides short stories, he wrote "The Man Shakespeare" and "The Women of Shakespeare."

A WINDOW ON THE WORLD: EVENTS AT HOME AND ABROAD.



"FRIGHTFULNESS" IN THE PACIFIC! AN OLD SCHOONER SHELLED BY SUBMARINES—FOR CINEMA PURPOSES.

The old three-masted schooner "Bohemia," while forty miles off San Diego, California, was subjected to the fire of three submarines. An explosion tore away the stern of the vessel, which still remained afloat for twenty minutes, however. Her final end was cinematographically recorded for inclusion in a future film.



THE EFFECT OF DEPRESSION IN THE PIANOFORTE INDUSTRY? THE DESTRUCTION OF A NUMBER OF INSTRUMENTS AT WOODCHESTER.

Some three hundred pianos were recently built into an impressive funeral pyre and set light to at Woodchester, Gloucestershire. The majority, it is stated, had been taken by a London firm in part exchange, but a few had missed their market. This destruction, made at a piano works at Woodchester, if indeed it is to be counted as one of the effects of the economic depression, may perhaps be compared to the recent destruction of surplus stocks witnessed in the U.S.A. and Brazil!



THE LIVERPOOL SHIPPING WEEK: LIVERPOOL'S SEA QUEEN ENTHRONED IN THE NAUTICAL PAGEANT.

The Liverpool shipping week opened on August 29, when the Nautical Pageant, the open-air co-operative effort of the week, was presented to a large assembly on the Wavertree playground. Our illustration shows Miss Molly Barma, Liverpool's Sea Queen, after her coronation by the Mayoress of Birkenhead.



THE CUBAN DISTURBANCES: ONE OF THE LEADERS OF THE REVOLT, GENERAL MENOCAL, WHO WAS CAPTURED.

It was announced as early as August 14 that leaders of the rebels against the Cuban Government, General Menocal and a former president, had been captured and were being brought to Havana in a gunboat. This did not apparently prevent subsequent fighting between Government forces and insurgents and filibusters.



BRITISH ATHLETES AT COLOGNE: THE GERMAN CAPTAIN PRESENTING A PENNON TO THE ENGLISH CAPTAIN.

Germany beat England at Cologne Stadium on August 30 by 7½ events to 4½. England lost four out of five field events, tied in the high jump, and won four victories in the seven track events. Here the German captain, Hirschfeld, is seen presenting a pennon to Lord Burghley, who captained the English team.



SCHNEIDER TROPHY RACE PREPARATIONS: A DESTROYER CARRYING A PYLON TO MARK THE COURSE.

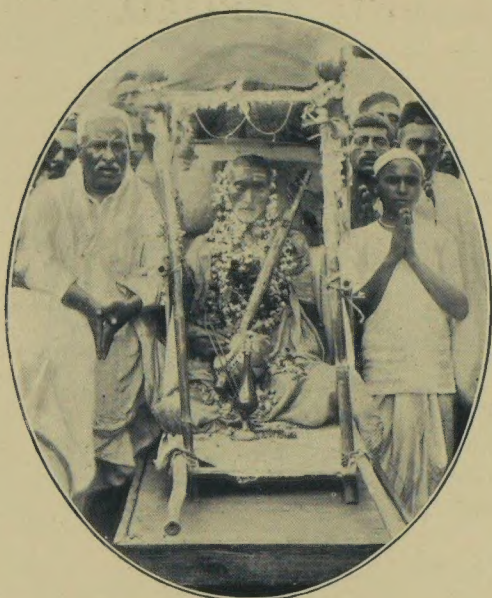
It was announced on August 28 that official notification had been received from the French Government that the French Schneider Trophy team would shortly arrive. Preparations for the contest include the fitting of the destroyer H.M.S. "Tribune" with a big pylon to serve as a turning-point on the triangular course.



THE EXTENSIVE BATTERY OF LIGHTS REQUIRED TO ILLUMINATE A LARGE FAÇADE: A COMMERCIAL BUILDING FLOOD-LIT—ONE OF THE MANY EXAMPLES OF FLOOD-LIGHTING NOW TO BE SEEN IN LONDON.

The impressive way in which various public buildings and monuments in London are being flood-lit during the holding of the International Illumination Congress will be found illustrated on our front page and two succeeding pages. We here show the means adopted by Messrs. Carreras to flood-light the façade of their building. In Hackney, Stepney, and other places visitors will find many other experiments in flood-lighting. In the case of the Carreras factory, the scheme has been adopted permanently, and the centre of the building will be flood-lit in tints of red and green.

THE ODD SIDE OF THINGS: A PAGE OF CURIOSITIES.



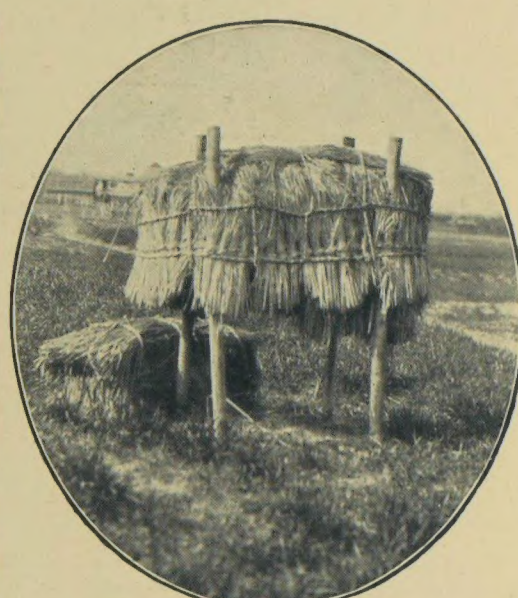
1. GARLANDED IN DEATH: A HINDU PRIEST CARRIED "SEATED IN STATE" TO BE CREMATED.

We gave last week, above an obituary notice of the Patriarch of Jerusalem, Mgr. Damianos Kassiotis, an illustration of a custom striking to the Western mind—that whereby the dead worthy is "seated in state." We here illustrate (No. 1) a similar funeral-rite in India. A correspondent informs us that after death a Hindu priest may be dipped in cold water, and then placed in a devout attitude on a square board. On this board, covered with a canopy, he is carried in procession to the cremation-ground.—(2) A particular interest attaches to this curious Congo rite, in which



2. HAT, BOTTLE, AND PLATES AS GRAVE-FURNITURE: A CONGO PORTER'S TOMB ADORNED WITH HIS BELONGINGS.

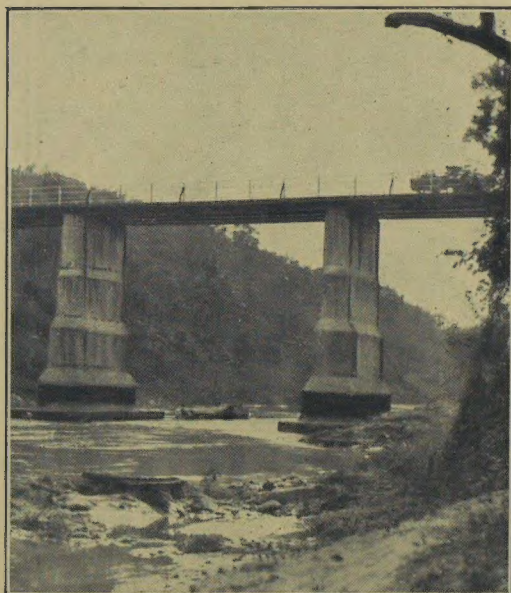
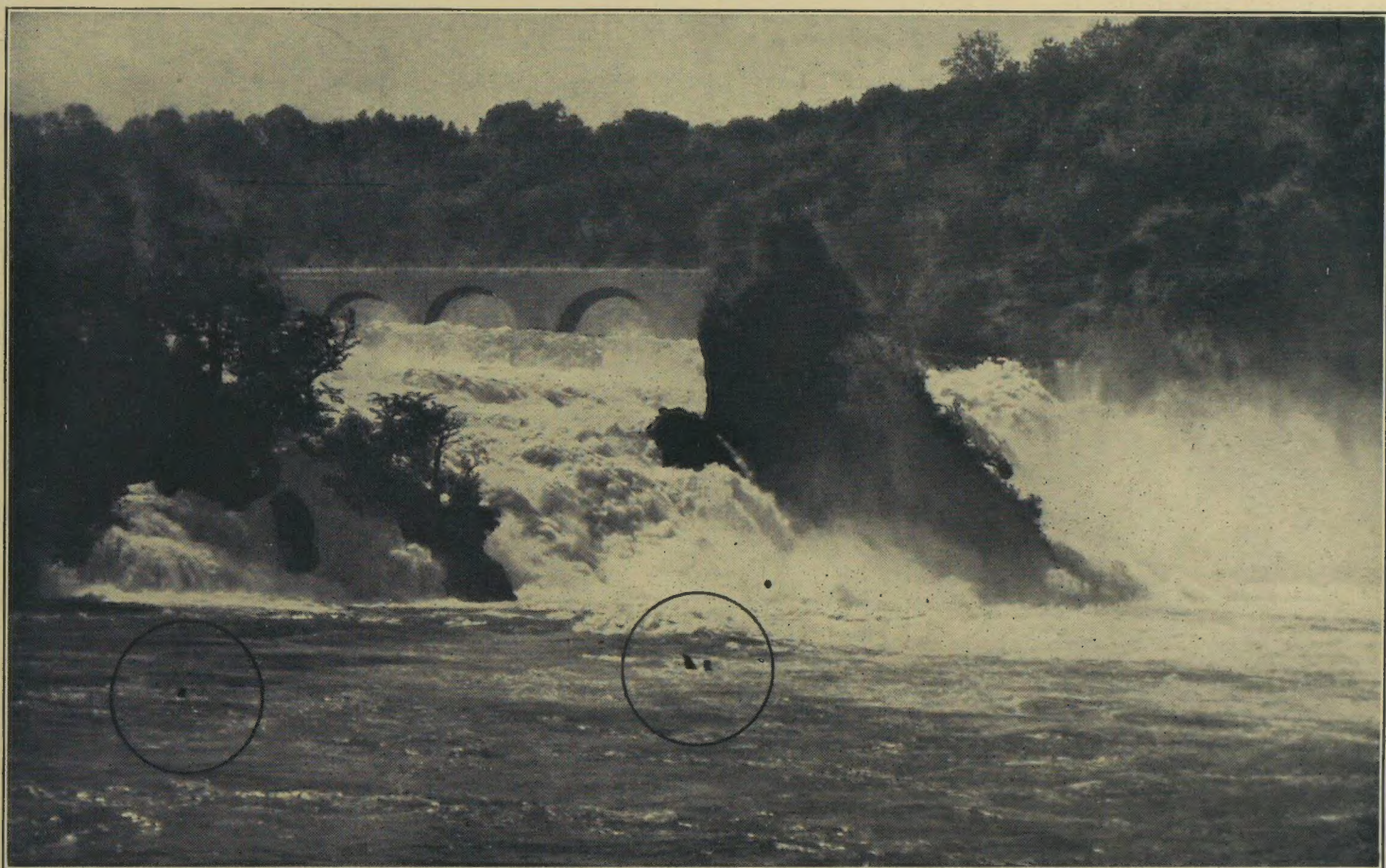
a custom observed by so many ancient peoples—that of burying a man's personal belongings with him—appears in a modern guise. Very different from the funeral-hoard of Tutankhamen are the pathetic memorials of a workman's daily life which were laid on this grave in Kinshasa, Belgian Lower Congo. His belongings were first rendered unserviceable, to prevent theft.—Regarding illustration No. 3 we may note that near Shanghai coffins are to be seen in gardens and fields, and that this coffin being raised on poles indicates that the child resting in it died of infectious disease.



3. A CHINESE CUSTOM IN CASES OF DEATH FROM INFECTIOUS DISEASE: A COFFIN ON POLES.

4. A LANDSCAPE PHOTOGRAPH THAT HAD AN UNINTENTIONAL AND TRAGIC FOCUS OF DRAMATIC INTEREST: TWO VICTIMS OF A BOATING ACCIDENT (SHOWN WITHIN CIRCLES), WHO WERE SUBSEQUENTLY DROWNED, INCLUDED IN A VIEW OF THE SCHAFFHAUSEN WATERFALL.

We reproduced in our last issue a series of unusually graphic photographs illustrating dramatic stages in the rescue of a man from drowning in Berlin. Here is seen a similar accident, which occurred below the Schaffhausen Falls on the Rhine; it had a tragic conclusion. It is interesting to note that this unusual "shot" was obtained by mistake. A romantically-minded photographer, seeking a view of such splendid falls, exposed his film just as the occupants of a skiff were precipitated into the eddying waters. One of the unfortunate victims is seen on the right supporting himself on the upturned boat, while the one on the left is swimming to his friend's assistance. Both met their death by drowning.

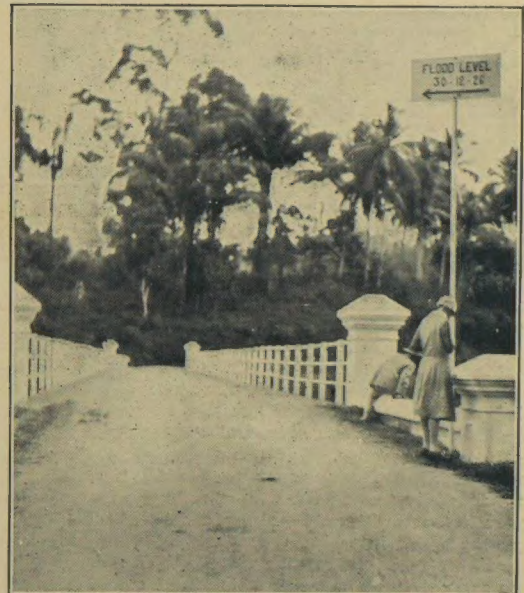


5. PHASES OF AN EXTRAORDINARY TROPICAL FLOOD: THE BENTA RIVER, IN PAHANG, RUNNING AT ITS NORMAL LEVEL BELOW A BRIDGE.

These three photographs afford a more vivid impression than any description could of the overwhelming might of nature. They illustrate how a tropical river—the Benta, in Pahang, one of the Federated Malay States—rose to a height that, without such incontrovertible photographic evidence, would seem quite incredible. The first photograph shows the Benta flowing quietly at



6. THE SECOND PHASE—AFTER THE FLOOD SUBSIDED: THE SAME BRIDGE (AS IN NO. 5) AFTER THE BENTA RIVER HAD RISEN FIFTEEN FEET ABOVE IT.



7. THE THIRD PHASE: THE BRIDGE REPAIRED AND EVIDENCE OF THE HEIGHT OF THE FLOOD GIVEN BY A TALL NOTICE-BOARD.

its normal level below a sturdy bridge which carries the roadway at a considerable height above it. The second shows the condition of the bridge after the river had risen fifteen feet above it; while coolies, seen ascending on the other bank, carry rice to the population in distress. The third photograph shows the bridge repaired and the sign indicating the extraordinary height of the flood.

THE WORLD OF SCIENCE.

FRESH AIR.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

LAST week I had something to say of our grouse; and among other things I referred to a reputed habit they have of burrowing under the snow when the winter is severe. This they do—if they do it—not to escape the cold, but to secure a sure supply of food. During this term of enforced burrowing they must live in darkness, and their supply of oxygen must be much less than they are accustomed to; yet the willow grouse, it would seem, contrive to live for no less than eight months under such conditions. I am even more doubtful about this mode of life in the case of the willow grouse than in that of our red grouse. But for all that, it may be true: let us await confirmation.

I am incredulous for many reasons; but the diminished supply of oxygen is not one of them, even though the birds would have to compete with the plants in these snow-burrows for what oxygen was to be had. These birds may, after all, furnish us with another demonstration that the cult of "fresh air" can be overdone. Let it not be supposed that I have any prejudice against fresh air—far from it. But I have in mind the "fresh-air fiend" who will insist on all windows being kept open, summer and winter, no matter what discomfort others may suffer from this fanaticism. By all means throw open bed-room windows after the occupants have left them, and the windows of other rooms before they are occupied, to get rid of the smell of stale tobacco or last night's dinner; but certain dear souls will insist on open windows the whole day long and, what is sometimes worse, the whole evening. Would that they had died young!

The burden of my complaint is not that fresh air should be excluded from our rooms, but that we should not be made to suffer from a surfeit. If the temperature of a room can be kept up so that everybody is comfortably

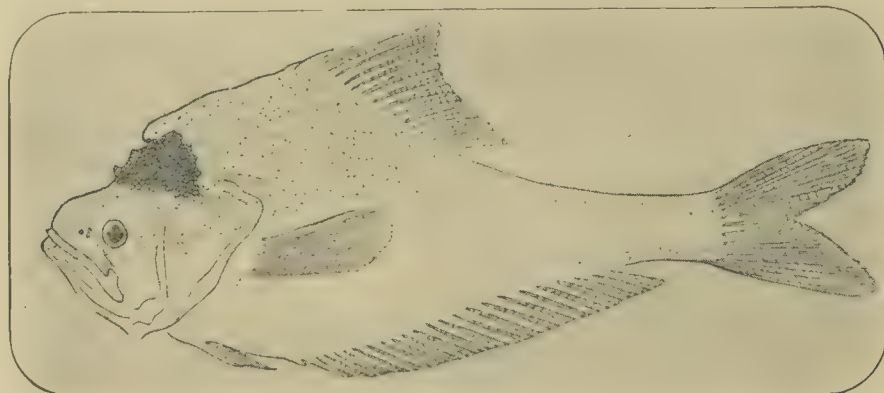
surplus members must either die of starvation or must "colonise"—that is to say, emigrate. The migrants may find a land flowing with milk and honey or enter upon a severe "struggle for existence," out of which, by adjustments, they may emerge successfully. We have good

excessively long. In each case they afford an increased area for the interchange of gases.

In some of the minute crustacea of our ponds, as in cyclops and in the marine *Asterocheres* (Fig. 2), special adjustments of the eggs are rendered unnecessary by the fact that they are carried in clusters on each side of the base of the tail, so that they are constantly being dragged through the water. One of the American species of waterboatmen (*Chorixia*) attaches her eggs to the shell of the fresh-water crayfish (*Cambarus*), thus shelving, as it were, her parental responsibilities and attaining the same end. Finally, in some of the tropical and sub-tropical giant water-bugs, as in the case of *Hydrocyrius punctatus* of Madagascar (Fig. 3), the female foists her eggs upon her mate, seizing him by force and laying them on his broad back; and in such numbers, too, that, being fixed by an

adhesive substance, he is unable to open his wings. Hence they must accompany him in all his wanderings; and thus are they constantly subjected to a fresh stream of water until they hatch.

Regarded merely as "curious facts," these various modes of egg-aeration lead us nowhere. But the moment we begin to ponder on the agency by which these results have come about we are brought face to face with a problem which at present is insoluble. We cannot credit these fish and insects with any sense of awareness of the need of oxygen for the development of their eggs, or even of the fact that they are eggs and will produce offspring like themselves. In the case of the fish *Kurtus* we have an adjustment of extreme delicacy between the eggs of the female, on the one hand, and the bony skeleton of the male on the other. Nay, more than this, we have to take count of the behaviour of the female, who, at the right moment, has to slip these eggs into position on her lord's back. Is he a willing "wet-nurse"? Does she opine that



1. THE MALE *KURTUS GULLIVERI*, A FRESH-WATER FISH OF NEW GUINEA, CARRYING A BUNCH OF EGGS ON HIS HEAD: A REMARKABLE METHOD OF INSURING THAT THE EGGS BE AERATED BY THE FISH AS IT SWIMS ABOUT.

Each egg is wound up in a coiled thread, which, as soon as it is laid, uncoils. The threads combine to tie the eggs into two bundles, and the connecting cord thus formed is slipped under a hook at the top of the male fish's head. The hook closes up to form an eyelet, and thus the eggs are carried about and are aerated by the fish as it swims.

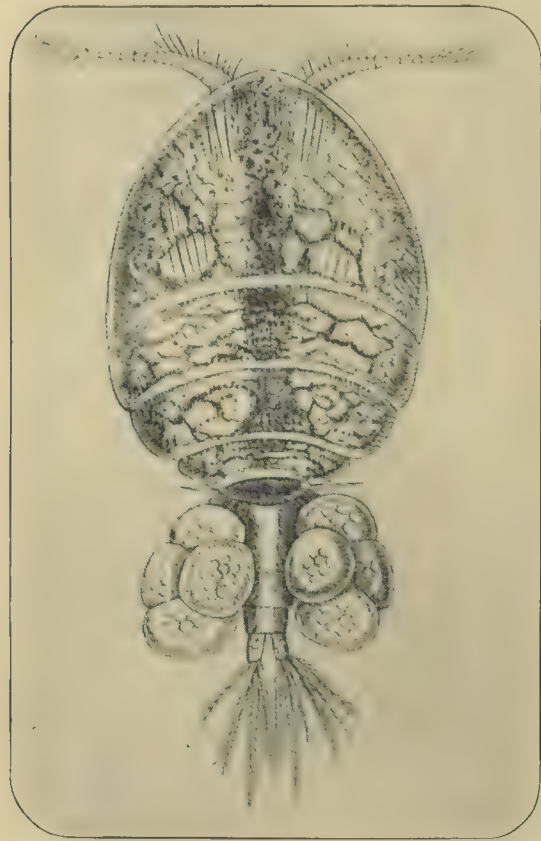
illustrations of this among fresh-water fishes. Originally adjusted to live in well-oxygenated water, some drifted into areas of stagnant water, where it became more and more necessary to supplement the supply of oxygen drawn from the water by large draughts of atmospheric air. And to this end the air-bladder, from a purely hydrostatic organ, became modified into a lung, as in the case of the South American lepidosiren, of the Gran Chaco; the bow-fin (*Amia*); and the Australian lung-fish (*Ceratodus*).

But the need for this life-sustaining gas is not confined to adult fish. It begins with the moment of their inception within the egg; and many are the devices to ensure a necessary supply where this cannot be absorbed through the outer membranes. A few examples must suffice. There is the case of one of the Siluroidei, or cat-fishes (*Aspredo*), of the Guianas, wherein the female attaches her eggs, as soon as they are laid, to the under-surface of the head, belly, and paired fins. Each egg effects a junction with the skin of the mother by a cup-shaped base on a short stalk, which is supplied with blood-vessels which, it may be assumed, supplement the scanty supply of oxygen to be obtained from the water, this being stagnant. The marine lump-sucker and the sticklebacks of our ditches keep the eggs constantly aerated by currents of water driven over them by means of their fins.

In those rather perch-like fishes of the Tropics forming the family Cichlidae, the eggs are carried, in some species by the female and in others by the male, in the mouth. But no explanation is forthcoming to account for this strange habit. It is certain that here they would obtain an abundant supply of oxygenated water, for all the water passed over the gills for breathing purposes has to enter the mouth and pass backwards over the gills.

More surprising and more puzzling is the case of *Kurtus gulliveri* (Fig. 1), a small fresh-water fish of New Guinea, the male of which carries the eggs on the top of the head, which develops for the purpose a bony hook covered with a thick skin. The eggs, when laid, are surrounded by a coiled filament, forming an investment like the rubber thread in the core of a golf-ball. But directly after extrusion the threads uncoil, and the eggs, in some mysterious way, become tied together in a double bunch, like two bunches of onions. The connecting threads are then somehow slipped under the notch, which presently closes up to form an eyelet, with a bunch of eggs on each side. Thus, as he swims, the eggs are aerated. Here we have two interdependent peculiar modifications formed by two quite independent structures—the eggs and the hook. By what amazing combination of circumstances did these progress together to form this inter-relationship?

When we pass from the vertebrates to the invertebrates, we find no less remarkable adjustments for the aeration of eggs. Once the fertilisation of the egg has taken place, the process of development into a new individual begins. But that development is dependent not merely on the viability of the germinal material, but also on external conditions, of which one, an adequate supply of oxygen, is indispensable. Eggs laid in stagnant water, therefore, must perish unless some special means are provided to secure sufficient aeration. In our water-scorpion (*Nepa cinerea*) such means are provided by a number of short filaments; in the elongated water-scorpion (*Ranatra linearis*) these filaments are reduced to two, but they are



2. A METHOD OF AERATING THEIR EGGS FOUND IN A SPECIES OF MARINE COPEPOD: A FEMALE *ASTEROCHERES VIOLACEUS*, WITH EGGS CARRIED IN TWO CLUSTERS ON EACH SIDE OF THE BASE OF THE TAIL.

warm, and fresh air can be still admitted without draughts, then inport as much as you like. When the Martyrdom of Mar comes to be fully told, it will be found that torture by "fresh air" has been a very potent weapon. Living bodies, almost without exception, require oxygen to sustain life. The exceptions are furnished by certain bacteria. Aquatic creatures commonly find all they need in suspension in the water. But many cannot do this; they must get atmospheric air or they promptly die. This much is easily seen in the case of mosquito larvæ, whose destruction is swiftly assured by a thin film of paraffin over the water in which they live. They cannot pierce this with the gill-plates at the tail-end of the body; for they can only breathe by thrusting these out of the water into the upper air.

In the case of all animals—and plants—there is a surplus population which overtakes the food-supply. The



3. THE METHOD OF AERATING THE EGGS IN A SPECIES OF GIANT WATER-BUG: A MALE *HYDROCYRIUS PUNCTATUS* OF MADAGASCAR CARRYING THE EGGS ON HIS BROAD BACK.

In this species the female seizes the male and lays her eggs on his back, which so cover it that he is unable to use his wings. In this position they are subjected to a constant stream of fresh water as he swims about.

such an excellent place to slip in her eggs should not be wasted? The more we ruminate on the complexities of this problem the more difficult becomes a satisfactory interpretation.

NEW MEANS OF PERPETUATING MEMORIALS: SCIENTIFIC METHODS ENSURING CONTINUANCE FOR 10,000 YEARS.

PHOTOGRAPHS AND DESCRIPTIONS GIVEN BY COURTESY OF THE "DIGEST," INTERNATIONAL GENERAL ELECTRIC CO.



THE INNERMOST OF A NEST OF CONTAINERS DESIGNED TO PRESERVE RECORDS OF THE NAMES OF VICTIMS OF THE JAPANESE EARTHQUAKE OF 1923 FOR 10,000 YEARS: ONE OF THE BOTTLES OF FUSED QUARTZ IN WHICH THE MEMORIAL SCROLLS WERE HERMETICALLY SEALED UP.

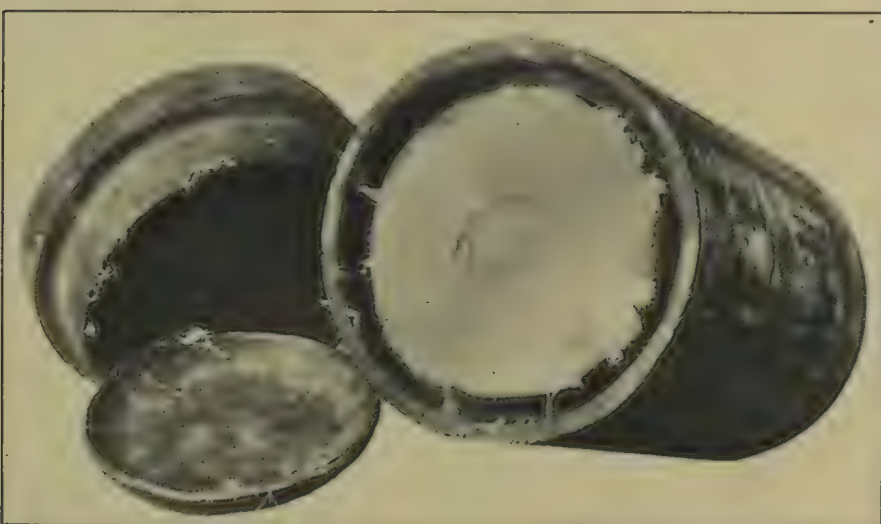


HOW ROLLS BEARING THE NAMES OF THE JAPANESE EARTHQUAKE VICTIMS WERE PUT INTO FUSED QUARTZ BOTTLE-CONTAINERS: AN OPERATION PERFORMED BY A MAN KNEELING AT A LOW TABLE.



LEAD AS A THIRD MEANS OF PROTECTION TO THE MEMORIALS OF THE EARTHQUAKE VICTIMS: INSERTING A FUSED QUARTZ BOTTLE, NOW ENTIRELY COVERED IN ASBESTOS TAPE, INTO ITS LEAD SHEATH.

FURTHER PROTECTION TO MEMORIALS OF EARTHQUAKE VICTIMS: A QUARTZ BOTTLE, CONTAINING SCROLLS OF NAMES HERMETICALLY SEALED INSIDE IT, PARTLY BRAIDED OVER WITH ASBESTOS.



THE OUTERMOST PROTECTION OF THE MEMORIALS OF THE EARTHQUAKE VICTIMS: THE LEAD SHEATH ENCLOSED IN A CYLINDER OF FIREPROOF CARBORUNDUM, THE LIDS OF BOTH LEAD AND CARBORUNDUM CONTAINERS READY TO BE PUT ON.

AFTER the great Japanese earthquake of 1923, there was a wide demand that the names of the victims should be preserved in some imperishable form for all time—or at least 10,000 years. The making of a repository for the memorial scrolls is described in an extremely interesting article in the "Scientific American." Science and the products of industry were drawn upon to complete this pious undertaking. The Government printing works produced a white Japanese paper of very fine quality on which the names of the victims were carefully inscribed in Chinese ink. As containers for these screeds, jars of fused quartz crystal were constructed by melting the finest Brazilian crystals in an electric furnace into the form of thin rods, which were then placed side by side and fused together, giving a sort of bottle, five inches in diameter and twelve inches long. The lists of names were then rolled up and inserted into these bottles, which, after being exhausted of air, were filled with argon gas. The next process was to cover the bottles by braiding over their entire surface strips of asbestos, over which, in turn, was a wrapping of asbestos tape. For external protection, the bottles were sealed into a lead container, and this again was put into a fireproof cylinder of carborundum. The repository chosen for the records is an ancient Buddhist temple at the summit of Mount Koya, 400 miles from Tokyo. If they can be protected from the prying hands of the archaeologists and sightseers among future generations, the records, it seems, may well lie inviolate and unaffected by decay or the action of any element, fire, earth, or water, for untold ages.

DESTINED TO BE THE RESTING-PLACE OF THE MEMORIAL SCROLLS OF EARTHQUAKE VICTIMS IN THEIR EVERLASTING REPOSITORIES: THE ENTRANCE OF THE ANCIENT TEMPLE ON MOUNT KOYA.





WEARING HEAD-DRESSES WHICH ARE AKIN TO THE FLORAL DIADEMS FAVOURED BY UP-TO-DATE BRIDESMAIDS: HUNGARIAN GIRLS IN A RELIGIOUS PROCESSION.

WHERE FASHION IS NOT FICKLE: THE CHARM OF NATIONAL COSTUME



A CHARMING FASHION FOR ANY CHILD: A BONNET, TRIMMED WITH RUCHED RIBBON AND CROCHET LACE, WORN BY A LITTLE HUNGARIAN.

BEAUTY OF THE TRADITIONAL DRESS—AMONG THE HUNGARIAN PEASANTS.



DELIGHTFUL, IF BIZARRE, SUGGESTIONS FOR A QUAIN COSTUME FOR A CHILD: A BABY WEARING NATIONAL DRESS AT SZEKSZARD.



A "FLAPPER" MODE—HAIR IN PLAITS AND CLOSELY-PLEATED SKIRTS: AN ATTRACTIVE HUNGARIAN FASHION WHICH MIGHT WELL GAIN FAVOUR.



WOOL FRINGE AND WOOL EMBROIDERY: A HUNGARIAN STYLE WHICH MIGHT BE ADAPTED TO SUIT MODERN TASTE.



A NOVEL USE FOR THE NOW POPULAR BRODERIE ANGLAISE: HUNGARIAN EMBROIDERED TUNICS WORN UNDER SILK BOLEROS.



PLEATED SKIRTS; WITH EMBROIDERED APRONS—AND HOW TO KEEP THE PLEATS IN! SZEKSZARD GIRLS AS THEY APPEAR ON SUNDAYS.



PUFFED SLEEVES SURMOUNTED BY UPSTANDING "RAMPANTS" OF PLEATED MATERIAL: A DRESS-NOTE FROM MEZOKOVESD.

In our issue of July 25, we published some interesting photographs of peasant fashions, pointing out that, now that modern women are favouring old-world styles and adopting the elaborate, much-trimmed modes of Victorian days, they might go even further afield for inspiration and choose traditional costumes as the basis for new frocks! The suggestion aroused so much interest that we revert to the subject and here present some decorative Hungarian costumes which might provide dressmakers with ideas for new lines, novel materials, and original trimmings! The high floral diadems, for instance, are more impressive than any yet worn at a fashionable London wedding; while the difficulty of finding an original dress for little girls acting as bridal attendants might be solved by the Szekszard baby's Sunday attire! It would be a change from the crinolined attendants if a bride were followed by two youngsters in figured frocks

adorned with crochet work, embroidered aprons, and quaint little bonnets trimmed with ribbon and provided with crochet-lace frills. The charm of the pleated skirt is recognised by fashionable women in London, Paris, and New York; but, when it is allied to an elaborately embroidered apron and worn with a tunic of *broderie anglaise* under a tight silken bolero, it would surely create a dress sensation. Beads also are fashionable; but Szekszard girls wear more of them than the most daring English supporters of mock jewellery. The short sleeve has come into its own again this year; but nothing so original has been seen as the puffed sleeves of the Mezokovesd girls, surmounted by upstanding "ramparts" of pleated material which give an elegant Empire air to simple cotton frocks.

THE MAKER OF NEW TURKEY.

BEING AN APPRECIATION OF

"MUSTAPHA KEMAL." A BIOGRAPHY BY DAGOBERT VON MIKUSCH. TRANSLATED BY JOHN LINTON.*

(PUBLISHED BY HEINEMANN.)

THE publishers of this book rightly state that up to the present time the career of Mustapha Kemal has been insufficiently known to the British public. This is the more curious because it is a career which has intimately and perilously concerned British foreign policy since the Great War, which exposed the radical weaknesses of the Allies in the peace settlement, and which was, if not the prime cause (as the author of this biography suggests), certainly one of the contributory causes of the fall of Mr. Lloyd George's Government. Apart from these considerations, it is a career extremely remarkable in itself; indeed, if we judge by sheer achievement, it is not too much to say that Mustapha Kemal is the most extraordinary of the many extraordinary figures which have emerged from the world upheaval. He is now only forty-four years of age, and it is difficult to think of any other man of our time who has

the sentence was comparatively light, and he found himself banished to Damascus. There he encountered something more interesting than the tedious, spirit-breaking garrison duty which had been intended for him, for he had his first experience of active service against the insurgent Druses. The campaign over, he threw himself again into Young Turk activities, and, with cool defiance of all military orders, transferred himself to Macedonia, which in 1907 was manifestly the centre of a coming storm. Austrian designs on Bosnia and Herzegovina threatened the frontiers of Macedonia and set the torch to the Young Turks' nationalistic ardour. Revolution followed: it "began as an officers' revolt, and ended as a national festival." The Sultan was forced to grant a constitution, and government virtually passed to the Young Turk Committee. With that body, however, Mustapha soon found himself at issue, and withdrew to Tripoli, while the successful reformers became divided against themselves and antagonised their former supporters.

Counter-revolution followed swiftly, and "Mustapha Kemal stepped, so to speak, into the light of history." He held a high command in the "Army of Liberation" which in 1909 marched on Constantinople and drove Abdul Hamid from his throne. But, the *coup d'état* accomplished, he again became a malcontent, and in particular disapproved of the policy of the brilliant and popular Enver Pasha. He took so little trouble to conceal his hostility that in 1911 he was again "Stellenbosched," and once more it seemed that his military career was arrested. But Turkey was involved in too many wars and rumours of wars to be able to dispense with a commander as efficient as Mustapha. He saw service against Italy in Tripoli; and in the Balkan War, after Enver Pasha had seized power in January 1913, co-operated with him in the recapture of Adrianople.

1914 found him inactive, and ill at ease as military attaché in Sofia, while the Triumvirate of Enver Pasha, Talaat Pasha, and Djemal Bey held absolute sway in Constantinople. He did not sympathise with the Germanophile policy which involved Turkey in the Great War, and subsequent acquaintance with German commanders, including the All-Highest, did not

change his view; but political opinions did not, of course, interfere with his military duty, and he served with distinction as a Divisional Commander in Gallipoli, only to be side-tracked again, however, on the Caucasus front owing to his criticisms of his superiors. This incorrigible habit led him into sharp differences with von Falkenhayn, and again with Enver; so that throughout the war he never enjoyed the opportunities which otherwise his capacities warranted.

At the end of the war, Mustapha Kemal, for a



ONE OF THREE STATUES TO COMMEMORATE HER LIVING DICTATOR IN TURKEY'S SMALL CAPITAL: THE SCULPTOR KRIPPEN'S EQUESTRIAN FIGURE OF MUSTAPHA KEMAL IN ANGORA.

man of only thirty-one, had certainly had a sufficiently active and varied experience; but it was the next few years which were to show an astonishing record of endurance and achievement. Dissatisfied with all the policies which had yet been put forward, he alone had a clear, though incredibly daring, policy for his distracted country. "The creation of a purely national Turkish State, within its own natural boundaries, was essentially very obvious, and was implied in the historical situation. Like all great statesmen, he found the simplest solution; it existed, so to speak, in the air around him. At the same time, his plan was so bold and venturesome, so unimaginable, at that time, for his fellow-countrymen, that he was, no doubt, careful to conceal from them his ultimate aims. Had he spoken, at that period, of a republic, of a secular State, they would simply not have understood him, and would have flatly refused to follow him." This is Mustapha Kemal's claim to high statesmanship—that, having conceived a project far more ambitious than his countrymen were capable of entertaining, he led them towards it so gradually, so skilfully, but so inevitably, that they were scarcely conscious of where they were going—until they had arrived.

But before this goal could be reached, apparently insuperable obstacles had to be overcome. Faith removed mountains. When the detested Greeks occupied Smyrna "on behalf of the Allies," Kemal had no doubt as to his course of action. Aged thirty-two, he crossed the Rubicon when, having been recalled peremptorily by Constantinople, he telegraphed: "I shall remain in Anatolia until the nation has won its independence." Henceforth he had to fight the Greeks, the Allies, and his own nominal Government. Within six months he had created his own "Parliament" at Erzerum. He laughed at the mingled threats and cajoleries of the Cabinet in Constantinople—and it fell before his laughter. He sowed dragon's teeth and an army sprang up. While the Powers were discussing mandates and partitions, a National Assembly arose at Angora and proceeded to govern itself as if no Powers existed; and when the Treaty of Sévres proposed, in effect, to annihilate the Ottoman Empire, Kemal's only answer was to attack the Allied positions at Ismid. The Allies allowed the Greeks, all too eager for the task, to wreak vengeance for them, and the Nationalists undoubtedly would have been overwhelmed by the greatly superior Greek army if Kemal had not very adroitly given the Allies

[Continued on page 376.]



THE MOVING SPIRIT OF WESTERNIZATION IN TURKEY: YET ANOTHER STATUE OF MUSTAPHA KEMAL, PRESIDENT OF THE REPUBLIC—IN ANGORA; A WORK BY THE SCULPTOR CANONICA.



THE "MUSSOLINI" OF MODERN TURKEY, MUCH COMMEMORATED IN HIS WESTERNIZED CAPITAL: A STATUE OF THE GHAZI (BY THE SCULPTOR CANONICA) ERECTED AT ANGORA.

crowded so much into his life and withstood so inflexibly such an unremitting strain of effort and strife. Before middle age he has lived an epic.

Mustapha was born in 1887 in Salonika, of simple peasant stock. The naive orthodoxy of his mother was counterbalanced by a certain latitudinarian strain in his father, and it was the latter which he seemed to inherit. Only accident rescued him from a shepherd's life, and at the age of eleven he gave early evidence of his independent temperament by refusing to return to the school where he had been, as he believed, unjustly punished. There was something prophetic in this, for throughout his career he was perpetually in revolt against authority. If it be the mark of the born ruler of men to be incapable of serving harmoniously under the command of any other person, then Mustapha was certainly a born ruler of men. He chose a soldier's life; progressed so well at the Military Academy that his proficiency in mathematics earned him his name of Kemal, or "Excellent"; and from thence, at the age of twenty, went on to the Military Academy at Constantinople.

It was there that his vehement instincts of revolt against an effete system of government first found scope, and he was soon drawn into the Young Turk movement. His promising military career—he was a captain at the age of twenty-three—seemed likely to be cut short when he and a number of brother-officers were arrested on a charge of promoting a secret Reform Society. He had fallen a victim to one of the Sultan's innumerable spies, and stood in grave danger from the life-long persecution-mania of Abdul Hamid; but

* "Mustapha Kemal." (Between Europe and Asia.) A Biography by Dagobert von Mikusch. Translated by John Linton. (Heinemann; 12s. 6d.)

TURKEY'S WESTERNIZED CAPITAL IN ASIA: THE MODERNITY OF ANGORA.

(SEE REVIEW ON THE OPPOSITE PAGE.)



PART OF THE MARKET IN ANGORA—THE TURKISH REPUBLIC'S UP-TO-DATE CAPITAL: UNVEILED WOMEN; AND MEN GOING ABOUT IN WESTERN DRESS IN FRONT OF STALLS THAT ARE DISTINGUISHED BY WESTERN NUMBERS.



IN ANGORA—NOW A CITY OF SPACIOUS BOULEVARDS: A VIEW LOOKING DOWN NEDJATI STREET TOWARDS THE OPEN HILLS—SHOWING CLEARLY THE GOOD STATE OF THE ROAD SURFACE, AND THE NUMEROUS ELECTRIC-LAMP STANDARDS.



THE GHAZI SETS HIS FELLOW COUNTRYMEN AN EXAMPLE IN MAKING THE EARTH FRUITFUL BY MODERN METHODS: A VIEW OF MUSTAPHA KEMAL'S FARM AT ANGORA.



THE MEETING-PLACE OF THE TURKISH GRAND NATIONAL ASSEMBLY AT ANGORA: A BUILDING LARGELY WESTERN IN ASPECT, FRONTED BY FINE TURF SLOPES, TRIM TERRACES, AND ORNAMENTAL POOLS WHICH SEEM TO INDICATE A COPIOUS WATER-SUPPLY.



THE MODERN VILLA ON THE GHAZI'S FARM AT ANGORA: MUSTAPHA KEMAL'S UP-TO-DATE COUNTRY HOUSE, WITH NUMEROUS ELECTRIC LAMPS IN EVIDENCE AND WELL-STOCKED FLOWER-BEDS.



OUR SHARE IN WESTERNIZING ANGORA: THE BRITISH EMBASSY, AN AIRY, DIGNIFIED BUILDING WITH A TOUCH OF THE FAMILIAR GEORGIAN STYLE IN THE COLUMNS AND PEDIMENT OVER THE FRENCH WINDOW IN THE CENTRE.

Angora stands, like Nanking, as a symbol of the intensive self-Westernization undertaken by several peoples. In our issue of August 15 we illustrated the progress of the new city being built by the Chinese Nationalist Government at Nanking: above we give some architectural and town-planning achievements of the Turkish Republic at Angora. The Turks had some years start of the Chinese Nationalists. It was in October 1923 that Angora was declared the capital of Turkey by a decision of the Grand National Assembly. The city had originally been chosen because, while it was far enough from the coast to be safe from the attacks of the Greeks or the principal Allied Powers, who had been hostile to Turkey, it was in touch with other parts of Anatolia, and was the railhead of the north-eastern branch of the Anatolian railway. Great progress has been

made by the municipality in house-building, road-construction, and sanitation. The swampy fields between the station and the town, once a breeding-ground for the malarial mosquito, have been largely drained. A new Parliament House and buildings for the Ministry of Finance, Courts of Justice, General Post Office, and a modern hotel have been erected, to mention only a few of the municipality's works. The industrial development of the city has also received attention, and German engineers have been called in to erect factories and workshops for the production of such commodities as tiles and cotton and flax goods. A power-station capable of supplying electric light throughout the city has been installed, while, as early as 1925 the Government decided to have a telephone-exchange and a powerful wireless-station.

STRANGE EXTINCT ANIMALS RECONSTRUCTED FROM

PHOTOGRAPHS BY COURTESY OF THE FIELD MUSEUM



1. DINOSAURS OF THE CRETACEOUS, MOSTLY FROM CANADA: *TRACHODON* (RIGHT FOREGROUND), A VERY LARGE HERBIVOROUS SPOON-BILLED TYPE; THE HEAVILY-ARMOURED *PALEOSCINCUS* (CENTRE FOREGROUND); A CURIOUS SPECIES (LEFT FOREGROUND) RELATED TO *TRACHODON*; THE CANADIAN *PARASAUROLOPHUS* (LEFT BACKGROUND); AND *ORNITHOMIMUS* (CENTRE BACKGROUND), A SWIFT AND TOOTHLESS FORM.



2. DOG-FACED REPTILES, WITH ANOTHER SPECIES, FROM THE PERMIAN DEPOSIT OF SOUTH AFRICA: TWO PECULIAR FORMS OF PREHISTORIC ANIMAL LIFE IN THE KARROO—THE FLESH-EATING *CYNONATHUS* (THREE ON LEFT) AND THE HERBIVOROUS *KANNEMEYERIS* (RIGHT FOREGROUND), POSSIBLE LINKS BETWEEN REPTILES AND MAMMALS. The remarkable reconstruction paintings of extinct prehistoric animal life reproduced here (and on page 362) belong to the latest and last series of pictures done by that famous scientific artist, Mr. Charles Knight, for the Field Museum at Chicago. Other examples of his work have appeared in our issue of January 24 last and previous numbers. The paintings are based on accurate data obtained from actual fossils. In his explanatory notes on the above, Mr. Knight says: "(1) Cretaceous Dinosaur Panel—five species, mostly from Canada. The very large herbivorous spoon-billed type in the right foreground is *Trachodon*. The heavily-armoured form in centre is *Paleosincus*. The curious cassowary-like creature on the left in the water is related to *Trachodon*, as are the very extraordinary *Parasauropus*, a distinctly Canadian type, in the upper left-hand corner. The nasal region of this creature is projected from the top of the head backward for six feet. The small ostrich-like forms in the middle distance are delicate land-living species (*Ornithomimus*), swift-running and without teeth.—(2) Life in the Oligocene of North America. A large bull *Titanotheres* is coming forward to defend a younger member of the herd from two *Hyenodons*. *Titanotheres* have been found also in Mongolia recently. The horns (real growths of bone—skin-covered) were set in pairs

FOSSIL REMAINS: NEW PAINTINGS BY CHARLES KNIGHT.

OF CHICAGO. (SEE ALSO ILLUSTRATION ON PAGE 362.)



3. STRANGE DENIZENS OF NORTH AMERICA IN THE OLIGOCENE: (CENTRE FOREGROUND) A LARGE BULL *TITANOTHERES* ADVANCING TO PROTECT A YOUNGER MEMBER OF THE HERD FROM TWO *HYENODONS* (RIGHT FOREGROUND); WITH SOME TORTOISES (LEFT FOREGROUND) SIMILAR TO RECENT TYPES.



4. ANCESTORS OF THE HORSE; AND AN EXTRAORDINARY ELEPHANT-LIKE CREATURE WITH SIX HORNS ARRANGED IN PAIRS AND TWO DOWNWARD-PROJECTING TUSKS: A GROUP OF FOUR-TOED HORSES AND A PAIR OF *UINTATHERES*, WEIRD MONSTERS OF THE EOCENE.

across the end of the muzzle, and not one in front of the other, as in the rhinoceros, whose horn is composed of compressed hair—like our own finger-nails—and merely rests on the bony tip of the skull. *Titanotheres* of many different types and sizes roamed the plains of North America for a very long period. The tortoises were much the same as the recent types. *Hyenodon*, a slow-moving carnivore, possessed long jaws and sharp, powerful teeth.—(3) The Karroo Panel: the Permian deposit from South Africa. This painting shows two strange forms—*Cynonathus* and *Kannemeyeri*—the former a flesh-eater; the latter, herbivorous. They are interesting scientifically because they (with other species) belong to the so-called solid-headed reptiles, supposed to be possible connections between the mammals and the reptiles.—(4) The Eocene Panel: *Uintatheres* and four-toed horses. *Uintatherium*, a most singular herbivore, had six horns arranged in pairs at the top of the head and nose, and two sharp downward-projecting tusks in the upper jaw, guarded by flanges of bone on the lower jaw. The brain was exceedingly small for the size of the creature (as big as a young elephant), and the feet were elephant-like. The four-toed horse (so called) was certainly an ancestral form of the modern one-toed horse. The landscape was very much like that of Florida at the present day."

BOOKS OF THE DAY.

I HAVE long been on the look-out for a book that will attract the general reader to the life and literature of classical antiquity. The non-classical person, of course, does not want the grammar-grinding methods of school, nor such obviously instructional and manufactured narratives as the worthy Becker's "Charicles" and "Gallus." Some more alluring line of approach is needed to stir the initial curiosity that will lead to spontaneous exploration, and there is nothing better than a good modern novel in an ancient setting.

These things being so, I hail with joy a new romance by a famous living master of English prose, which takes us back to the greatest of all periods in the history of art and literature, the golden age of Pericles. The discerning reader will doubtless have guessed that I refer to "APHRODITE IN AULIS." By George Moore (Heinemann; 8s. 6d.), first published in a limited edition last year, and now available in this new and revised form at a popular price. One virtue of this story is that, while the scene and characters belong to ancient Greece, it is essentially modern in spirit. Although, in the matter of *anno domini*, Mr. Moore is to be numbered with the Victorians, he is in manner and outlook more of a neo-Georgian. One might, perhaps, call him the father of naturalism in our modern fiction; an English Maupassant of the 'nineties. In those days he was a daring rebel against prudery and hypocrisy; in an age that has produced James Joyce, he is a revered veteran of the sedater sort.

In the absence of any contemporary Greek fiction (a form of art not then invented), the description of private life in Periclean times must depend partly on guess-work, though the plays of Aristophanes and Euripides suggest that human nature, since civilisation set in, has not changed much in two thousand years. In his portrayal of a Greek family in two generations, Mr. Moore treats the eternal problems of love and marriage with the same frankness and penetration as he did of old in "Esther Waters" and "Sister Teresa." At the same time, for all his modern handling of such themes, he is evidently saturated with a knowledge of the externals in ancient Greek social life. He shows us, for example, how the current notions of religion affected conduct, and in a thousand and one ways he exhibits a familiarity with the customs and material surroundings of the time. Several historical personages, including Sophocles, Euripides, and Aristophanes, appear as characters in the tale. The beautiful word-painting of landscape and sea suggests that the author may have personally visited the scenes he describes. One passage in particular that will reach the hearts of English readers in this year of grace is a vivid picture of a raging storm.

I have just come across an interesting allusion to Mr. Moore in a quarter where I did not expect it—that is, in a memoir of a Victorian novelist with whom he is not usually compared—namely, "HENRY KINGSLEY": 1830-1876. Towards a Vindication. By S. M. Ellis. Illustrated (Grant Richards; 12s. 6d.). Discussing the motives which prompted Henry Kingsley to leave Oxford suddenly and try his luck in Australia, where (as noted on this page last week) he gathered material for "Geoffrey Hamlyn," Mr. Ellis writes: "With the close of his University career, one must give some consideration to a curious short story by Kingsley, entitled *Jackson of Paul's*. The theme is the intense love which existed between Jackson and his school friend, Lord Edward Devereux—the two boys had that boy-love for one another: there is no other love except the love of a good woman which surpasses it in purity and in the incitement to noble deeds—the theme, indeed, of *In Memoriam*. . . . Up to a certain point Kingsley's wild tale, written in the decadence of his literary powers, bears some resemblance to a much later story, entitled *Hugh Montfort*, by Mr. George Moore, who treats the same difficult theme with exquisite art and skill. But Mr. Moore's sad romaunt ends in tragedy, whereas Kingsley's offers a perfunctory compromise with happiness."

My reference above to George Moore's description of a storm provides another incidental link, not only with Henry Kingsley, but with a greater Victorian name. In 1836 Kingsley's father became Rector of St. Luke's, Chelsea, and shortly afterwards Charles Dickens was married in that church. "Strange to think," writes Mr. Ellis, "that the young bridegroom of twenty-four in Chelsea

Church and the little boy of six in Chelsea Rectory, on that April day of 1836, were both in the coming years to write novels often comparable in style by reason of their scenic beauty and descriptive power, as, for example, the great storm and shipwreck in *David Copperfield*, and the similar scenes in *Ravenshoe*." For the previous four years Mr. Kingsley senior had held the living of Clovelly, and it was there that both Henry and Charles obtained local colour for much of their descriptive writing. Perhaps I may be pardoned for recalling here a matter of family interest to myself. It was in 1834, while the Kingsleys were at Clovelly, that my father-in-law, Robert Stephen Hawker, became Vicar of Morwenstow, which is only a few miles across the border in Cornwall. Hawker used to say in later years that he considered Henry Kingsley a better writer than Charles. Possibly there was a certain element of theological prejudice in the pronouncement! The same opinion, however, has been expressed by other critics, including a member of the Kingsley family. In this connection Mr. Ellis mentions an old Cambridge friend of mine, Professor G. C. Moore-Smith, who has since held the chair of English Literature in the University of Sheffield. At Cambridge we always knew him as "G. C. M." In a letter published last year he recalled: "When I once at Cambridge had the honour of meeting Dr. George Kingsley, and said to him, 'You are, I think, a brother of Charles Kingsley?' he at once

to his publisher (and very generous friend), Alexander Macmillan, addressed as "My dear Mac," he says, regarding one of his own stories: "Who is the editor of *The Illustrated London News*? He went on rather in the complimentary line about *The Hillyars and the Burtons*, I am told. . . . I am rather in love with it myself in parts, but that is natural, I suppose." Another fact of journalistic moment is that, in 1870, Henry Kingsley went out as war correspondent during the Franco-Prussian campaign, and his letters here printed include powerful pictures of the "butchery" of Sedan and the "outrageously horrible" business of war. There is something prophetic in one passage: "The Belgian army was out, 90,000 strong, to watch a frontier which they will find it rather difficult to protect if the Big Man of Berlin takes it into his head that they are wanted for his own purposes."

During the past week or so I have spent much time over sundry other books, with both profit and pleasure, but when it comes to recording my impressions thereof, I am confronted again with that eternal lack of space that vexes the reviewer. A greater tragedy than Henry Kingsley saw is partially recorded in an excellent regimental record—"THE GLOUCESTERSHIRE REGIMENT IN THE WAR."

1914-1918. By Everard Wyrall. With Foreword by Field-Marshal Sir G. F. Milne, Frontispiece, and twenty Maps (Methuen; 7s. 6d.). An immortal death on the field of battle in earlier days closed a life which has now been ably re-told in "SIR PHILIP SIDNEY." By Mona Wilson. With twenty Illustrations and Map of the Netherlands (Duckworth; 21s.).

By contrast, we are reminded that "peace hath her victories," in the realms of philanthropic endeavour and industrial enterprise, by such books as "ELIZABETH FRY'S JOURNEYS ON THE CONTINENT." From a Diary by her Niece, Elizabeth Garney. Edited by R. Brimley Johnson. With Foreword by Sir Maurice de Bunsen, Bt. Illustrated (Lane; 12s. 6d.); and the centenary history, admirably chronicled, of a great commercial house, "THE FIRM OF CADBURY." 1831-1931. By Iolo A. Williams. Illustrated (Constable; 10s. 6d.). Bournville, it should be added, had its part in the Great War. "More than 2000 men from the works and offices joined the forces, and 218 of them were killed or died on active service."

From war to politics. The present Prime Minister, who is concerned at the moment with matters of high finance, or, as the poet puts it—

. . . that eternal want of pence
Which vexes public men,

will doubtless be among the readers attracted to the biography of one of his predecessors (a work which demands fuller notice)—that is, the "LIFE OF ROBERT MARQUIS OF SALISBURY." By his Daughter, Lady Gwendolen Cecil. Vol. III., 1880-1886. Illustrated (Hodder and Stoughton; 21s.). Here, of course, there is much also concerning Lord Randolph Churchill. The latter's brilliant son, who has followed in his father's footsteps as Chancellor of the Exchequer, is exposed to trenchant criticism in a survey of his career—"THE TRAGEDY OF WINSTON CHURCHILL." By Victor Wallace Germain. With twelve Cartoons from *Punch* (Hurst and Blackett; 12s. 6d.).

Politics of the eighteenth century, and the life-work of one of Mr. MacDonald's still earlier predecessors at the helm of State, form the subject of a masterly historical study—"ROBERT WALPOLE AND HIS AGE." By G. R. Stirling Taylor. With eight Portraits (Cape; 15s.). An incidental allusion to "Swift's hatred for Walpole," and the shrewd gibe that "perhaps Swift did not need any specific reason for hating anybody," make contact with another book that represents, impartially, the other point of view in that quarrel, namely, "SWIFT." By Carl van Doren. With four Portraits (Secker; 10s. 6d.). Walpole, we are here told, figures in "Gulliver's Travels" as the Lilliputian Minister, Flimnap. But the author of this penetrating memoir is no blind worshipper of Dublin's "gloomy Dean." Read concurrently, these two last-named books, both manifestly the result of deep research and reflection, converge from different angles to "flood-light" a very fascinating period. C. E. B.



THE BEGINNINGS OF FLIGHT IN NATURE AMONG EXTINCT CREATURES OF THE JURASSIC, PORTRAYED BY A FAMOUS SCIENTIFIC ARTIST: ARCHÆOPTERYX (THE GROUP IN CENTRE); AND PTERODACTYLS (ABOVE); WITH TWO DIMINUTIVE DINOSAURS (IN LEFT FOREGROUND)—A NEW "RECONSTRUCTION" PAINTING BY CHARLES KNIGHT.

Mr. Charles Knight describes this painting—one of his latest done for the Field Museum—as "A Jurassic scene, with types from the Solnhofen lithographic slates in Bavaria." Of its detail he says: "The bird-like creatures in the central foreground represent *Archæopteryx*, apparently a connecting link between birds and reptiles. Two specimens are known—one now in Berlin, and the other in the Natural History Museum in South Kensington. The two very small Dinosaurs in the left foreground belong to the species *Compsognathus*, presumably a tiny ancestor of the great carnivorous forms found later in Europe and North America. The strange bat-like animals with long tails in the upper part of the panel are *Pterodactyls*—this particular type being known as *Rhamphorhynchus*—a class of flying reptiles long since extinct. The plants are *Cycads*, not tree ferns or palms—and were characteristic of the period."

By Courtesy of the Field Museum of Natural History, Chicago. (See also Illustrations on pages 360 and 361.)

replied, 'I am a brother of Henry Kingsley. Henry was the great man, not Charles.'"

In this biography, which claims to be the first detailed account of Henry Kingsley's life, Mr. Ellis has given a careful and sympathetic account of one who has been unduly neglected, while the second and larger section of the book consists of Kingsley's own letters. The word "Vindication" in the title suggests that certain clouds had overhung his memory. Mr. Ellis disposes easily of the hints that he was too fond of drink, and adds that the main reason for the erroneous supposition that there was something to be concealed in Henry's life is apparently the fact that he is entirely ignored by Charles Kingsley's widow in her biography of her husband. Mr. Ellis points out that she says little of any of Charles Kingsley's near relatives, and that "she disliked Henry and his wife for monetary reasons." Unlike Charles, Henry had no profession except literature. A too-generous hospitality, combined with his wife's ill-health, brought him into difficulties, and he was compelled to borrow from his more prosperous brother. The tale of his closing days, with these troubles added to an incurable disease, reads very sadly.

One allusion in Henry Kingsley's letters has a special interest for this paper. Writing from Wargrave in 1864

Montezuma's Gift to Cortez: An Aztec Feather Crown.



THE FEATHER DIADEM SAID TO HAVE BEEN PRESENTED TO CORTEZ BY MONTEZUMA, WHO BELIEVED THE CONQUEROR TO BE THE GOD QUETZALCOATL RETURNING TO HIS PEOPLE: VERY PRECIOUS AZTEC FEATHER-WORK OF BARBARIC LOVELINESS.

ONE OF THE TREASURES OF THE COLLECTION OF AZTEC FEATHER-WORK AT VIENNA: A BANNER OF PRECIOUS PLUMES, BORNE BY PRIESTS IN RELIGIOUS PROCESSIONS.

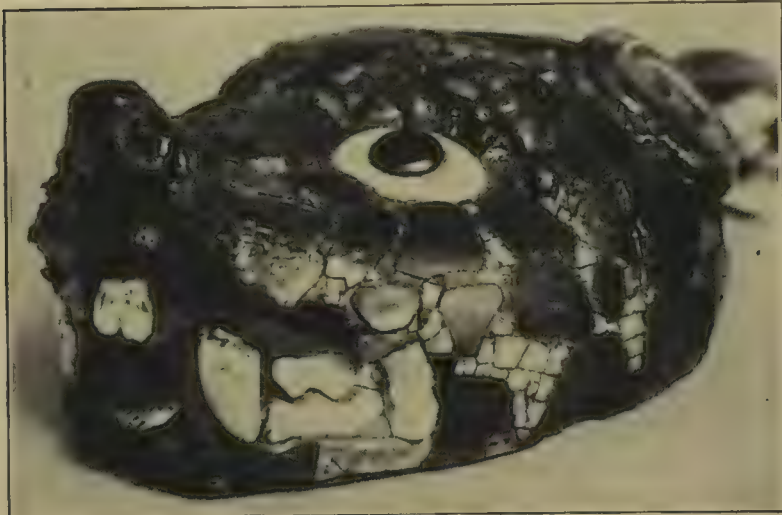


THE magnificent feather crown illustrated here in colour is reputed to have been presented by Montezuma to Cortez, whom the Aztecs at first regarded as their god Quetzalcoatl returning to his people. Cortez presented it, with the other feather-work here illustrated, to the Emperor Charles V. After the Emperor's death it passed into the possession of the Tyrolese line of the Habsburgs, and, after many vicissitudes, into the Natural History Museum at Vienna, where these objects in feather-work are now.

The outer ring in the diadem is composed of the golden-green plumes of the quetzal bird. Each male quetzal grows no more than four of them, and sometimes only two; hence they rival ostrich feathers for rarity and costliness. There are 584 quetzal feathers in the diadem; and when the value of the feathers of other rare tropical birds included is considered, besides the numerous gold plates with which the crown is studded, it will be found to fall very little short of European royal diadems in value. It is thought that the turquoise-blue, the brown, white, and emerald-green colours in the head-dress must have symbolised sky, soil, rain-water, and vegetation. Sky, earth, and water were subject to Quetzalcoatl. The red feathers have reference to his being god of fire and thunderstorms, and the religious symbolism of this piece of feather regalia is carried yet further by the gold plaques on it.



AN AZTEC FEATHER SHIELD: A DESIGN OF A COYOTE OUTLINED WITH THIN STRIPS OF GOLD.



THE HEAD OF A DOG IN JADE, TURQUOISE, AND VOLCANIC GLASS: AN ANIMAL HELD IN REVERENCE BY THE AZTECS.



THE FAMILY PARTY.

THE gaiety of the seaside holiday as we know it to-day is in remarkable contrast to the earnestness of the old-world variety of vacation which some of us remember; though, in order to see this in its full Victorian sobriety, we must turn to the drawings of Leech! Until just before the war, navy-blue or black bathing-suits were considered the only "correct" wear, and everyone—even the tiniest children—hurried out of the sea into a bathing-machine or a cabin and dressed quickly after the dip—even putting on shoes and stockings and hat—before emerging on to the beach again. The bath-wrap was sometimes bright, but a really vivid cloak or coat was considered distinctly "daring"! Fortunately, the realisation that the rays of the sun are an admirable tonic, and that sunburn is becoming as well as healthy, is now general, and those who wish to "come unto these yellow sands" and see them peopled with brilliantly-clad sun-baskers need not even travel to a Continental *plage*: we ourselves have learnt to follow the French in bathing fashions. Bathing-suits are joyously jaunty affairs to-day, and wraps are at least as gay; while, as everyone knows, the fashionable "pyjama" beach-suit may rival the coat of many colours. The sketches we reproduce here represent in a very delightful fashion a few of the aspects of modern seaside life. "The Family Party" shows Paterfamilias shading his manly brow from the rays of

(Continued below on right.)

Colour at the Seaside: The Gaiety of the Bathers of To-day.

DRAWINGS BY PIERRE DUBAUT.



A STUDY IN SUN-BRONZE AT JUAN-LES-PINS.



BY THE "DUCK-BOARD" AT PARIS PLAGE.

THE BATHER—
AT CAP D'ANTIBES.

THE GUARDIAN OF THE BATHING-WRAPPS.



AT LOW TIDE—HOULGATE.


Continued.
while their owners dip and dive in the sea? He is far more comely than the "Bathing Woman" Leech used to picture—that curious old harpy who apparently looked after the effects of our grandmothers when they went swimming in Victorian days—and, what is more, the dog is a servant who does not require a tip! The grace of the young woman of 1931 is seldom seen better displayed than at the seaside. The athletic girls of this generation fall naturally into beautifully posed positions, and their lovely slender lines, their gay, colourful clothes, and the neatness of their short hair combine in a Grecian harmony.

Continued.
sun with a brilliant parasol. Mother is in an abbreviated cotton frock, and Young Hopeful is rapidly assuming the tones of a bronze statue. The happy insouciance of the bathing girl who is sunning herself after her swim and reading the daily paper with genuine intensity is typical of to-day; while the older woman near her in a deck chair proves that those who don't believe that it is comfortable to curl up on the sand can please themselves and take a chair—even in these determinedly unconventional days! The outdoor life of the *plage* offers any amount of possibilities to the artist. What, for instance, could be more attractive than the study of the canine guardian of the family's bathing-wraps, hung on a rope

(Continued above on right.)



THE EXCHANGE OF CONFIDENCES.

A detailed illustration of a dark glass bottle of Guinness being poured into two tall, cylindrical glasses. The bottle is tilted from the top right, with a stream of dark beer falling into the glass on the right. Both glasses are filled with dark beer and topped with a thick, creamy head of foam. The scene is set against a plain, light-colored background with soft shadows cast by the glasses and bottle.

Two heads are
better than one

“GUINNESS
IS GOOD FOR US”



AN AIRMAN'S FATE AT THE HANDS OF THE KOOKA-KOOKA TRIBE IN NEW GUINEA: THE JUNKERS AEROPLANE IN WHICH PILOT TRIST MADE A FORCED LANDING NEAR ZENAG, WHERE HE WAS KILLED BY NATIVES.

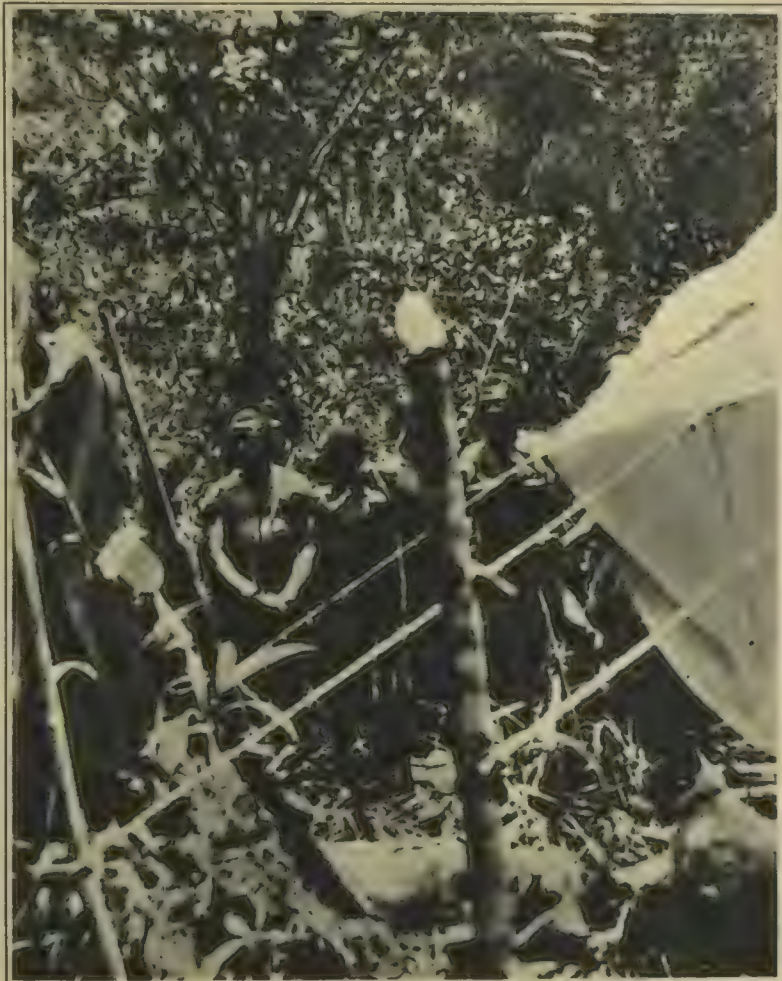


A PROSPECTOR NEARLY KILLED BY KOOKA-KOOKA ASSAILANTS: MR. MICHAEL LEAHY (RIGHT), WHO WAS CLUBBED ON THE HEAD, WHILE HIS BROTHER RECEIVED TWO ARROW WOUNDS WHILE DEFENDING HIM.



WITH NOSE-ORNAMENT AND AXE CARRIED OVER THE SHOULDER: A TYPICAL MEMBER OF THE KOOKA-KOOKA TRIBE WHICH HAS CAUSED MUCH TROUBLE IN PARTS OF NEW GUINEA.

WHERE LIFE STILL OFFERS ADVENTURE: NEW GUINEA; AND ITS MURDEROUS CANNIBALS.



THE SCENE OF A MURDEROUS ATTACK BY CANNIBALS ON THE BROTHERS MICHAEL AND PATRICK LEAHY, WHO HAD NARROW ESCAPES FROM DEATH: THEIR TENT ON THE LANGEMAR.



MEN OF THE NEW GUINEA CANNIBAL TRIBE WHICH KILLED AN AIRMAN AND A GOLD PROSPECTOR AND ATTACKED TWO BROTHERS: KOOKA-KOOKA WARRIORS, WITH THEIR CLUBS AND BOWS.

THAT the world still contains regions where adventure may be found is evident from these photographs sent by a correspondent in New Guinea. In some cases, indeed, the word "tragedy" is more applicable. "Last May," he writes, "a well-known gold prospector named Helmuth Baum was murdered, with twelve native bearers, near Surprise Creek, in the Watut River vicinity of the Morobe Goldfields. This large district is inhabited by a very uncivilised cannibal tribe called the Kooka-kookas. The bodies of the bearers were found, but no trace of Baum. It is the general opinion that he was eaten by the Kooka-kookas. Baum was a very strong man. The natives, before eating food, used to rub it against his body, thinking thus to partake of his strength. When news came of Baum's murder, unsuccessful efforts were made to warn the Leahy brothers, who were prospecting in the district. One day Michael Leahy awakened at dawn and heard a bearer scream. He rushed out of his tent with a shot-gun, and, seeing a savage creeping towards him, fired over the native's head. As he did so he was clubbed from behind. Patrick Leahy ran out and pushed his brother to safety in the tent. Meanwhile a band of warriors rushed at the tent. Michael Leahy was unconscious. Patrick at last beat the natives off, receiving two arrow wounds. He and his bearers made a raft and made their way down the Langemar to safety. Both brothers recovered. Shortly after the Leahy attack, Pilot Trist, of the New Guinea Airways staff, left for Wau in a Junkers plane with a load of cargo. He did not arrive. His machine was eventually discovered near Zenag. It was ascertained that Trist had made a forced landing and then walked to a neighbouring Kooka-kooka village to obtain food, and was murdered by the natives."

THE RIVER-HORSE AT HOME: HIPPOPOTAMI IN THEIR NATIVE WILD.

PHOTOGRAPHS BY MARCUSWELL MAXWELL. WORLD COPYRIGHT STRICTLY RESERVED BY THE "TIMES."



WHERE HIPPO ARE PERHAPS MORE NUMEROUS AND PLACID THAN ANYWHERE ELSE IN AFRICA AND REMAIN QUITE UNPERTURBED BY THE APPROACH OF MAN: A SCHOOL OF HIPPOPOTAMI IN THE RUTCHURU RIVER, NEAR LAKE EDWARD—A MAGNIFICENT PHOTOGRAPH OF THE ANIMALS IN THEIR NATURAL HAUNTS.



ONE REASON WHY THE PHOTOGRAPHER DID NOT FEEL QUITE HAPPY AMONG HIPPO IN THE LOCAL CANOE: AN AWKWARD CUSTOMER TO COME UP BENEATH THE BOAT.

In connection with Mr. Marcuswell Maxwell's wonderful photographs of gorillas in their native forests, given in our last issue, we stated that further studies by him of other animals would appear later in our pages. This promise we now fulfil by publishing the above equally remarkable photographs of hippopotami. After describing his gorilla expedition (in the article of which we gave an abridgment), Mr. Maxwell goes on to say: "I set out on a two-days' trip to Lake Edward. Hippo, in Rutchuru River and the Lake, are perhaps more numerous and placid than anywhere else in Africa. These appeared quite unperturbed by, and not resentful of, our presence among them. I must confess, however, that I did not



A PICTURE THAT WELL ILLUSTRATES WHY THE GREEKS NAMED THESE ANIMALS "RIVER-HORSES": AN OLD FEMALE HIPPOPOTAMUS THAT ALWAYS STAYED NEAR THE PHOTOGRAPHER.

feel happy among hippo in the local canoe, which is constructed of oddly shaped pieces of flat board, all laced by fibres to a solid keel plank, with grass braids bound by the lacing into each joint, to act as caulking. We paddled round the lake shore in one of these to inspect the birds, always praying that no hippo would come up underneath us." With particular reference to the above subjects, Mr. Maxwell notes: "These photographs show hippopotami in the Rutchuru River. The old lady (lower right) never would go further than ten yards away from me when I was on the bank, insisting that her portrait should be taken. This picture well illustrates why these animals were named by the Greeks 'River-Horses.'"



1. A DISTINGUISHED AFRICAN TYPE BELIEVED TO BE DESCENDED FROM THE ANCIENT EGYPTIANS: A BATUTSI TRIBESMAN FROM THE REGION OF THE BURINGA VOLCANOES IN THE BELGIAN CONGO.



3. SHOWING, IN THE FOREGROUND, SOME GIANT HEATHER AND GIANT GROUNSEL: THE UPPER SLOPE OF THE EXTINCT VOLCANO, KARISIMBI (INHABITED BY BUFFALO UP TO 13,000 FT.)—A VIEW TAKEN FROM A SWAMP AT ABOUT 11,000 FT.

These photographs illustrate the forest region of the great Buringa Volcanoes, in the Belgian Congo, where Mr. Maxwell obtained his unique photographs of gorillas in their native haunts, published in our last number. They also show interesting types of local races, and of the luxuriant vegetation. Mr. Maxwell's descriptive notes are as follows: (1) "The Batutsi tribe, although very scattered, is of a very superior type and supplies chiefs to most of the other native tribes. They are rich cattle-owners. Many people, including professors of various universities, believe that they are directly descended from the ancient Egyptians. In profile their women resemble reconstructions one sees of former early Egyptian

GIANT FORMS OF FAMILIAR VEGETATION: GROUNSEL, DOCK, CELERY, AND HEATHER.

PHOTOGRAPHS BY MARCUSWELL MAXWELL. WORLD COPYRIGHT STRICTLY RESERVED BY THE "TIMES."



2. WITH UNDERGROWTH, MAINLY OF WILD CELERY AND DOCK, SOME 7 FT. HIGH: TYPICAL FOREST, MOSTLY OF *HAGENIA ABISSINICA* TREES, FREQUENTED BY GORILLA, IN THE UPPER FLATTISH COUNTRY BETWEEN THE VOLCANOES, VISOKI, KARISIMBI, AND MIKENO.



4. MR. MARCUSWELL MAXWELL'S ASSISTANTS ON HIS GORILLA-PHOTOGRAPHING SAFARI: HIS GUN-BEARER, THE GUIDE JACOBO, AND TWO PORTERS ON THE SLOPES OF KARISIMBI, WHERE GIANT GROUNSEL (SEEN ABOVE) BEGINS TO APPEAR.

princesses. The men are tall, slender and dignified, and extremely courteous. They are by far the finest inland African tribe that I have met.—(2) This is the type of forest found in upper flattish country between Visoki, Karisimbi, and Mikenno. The trees are mostly *Hagenia Abissinica*. The undergrowth is chiefly wild celery and dock, about 7 ft. high. This is, however, comparatively open country, and at certain seasons gorilla frequent it.—(3) In the foreground are giant heather and giant groundsel. Karisimbi is the home of numerous buffalo, who live up as high as 13,000 ft.—(4) Here are my gun-bearer, the guide Jacobo, and two porters, resting while I lunch. Groundsel is just beginning to appear."

THE EPHEMERAL CITY OF THE HERETIC PHARAOH:

AN OVERSEER'S SUMPTUOUS HOUSE, AND AN UNSUSPECTED ROYAL BUILDING, DISCOVERED AT TELL EL AMARNA, AKHENATEN'S CAPITAL, ABANDONED BY HIS SUCCESSOR, TUTANKHAMEN.

By J. D. S. PENDLEBURY, Leader of the Egypt Exploration Society's Expedition to Tell el Amarna. (See Illustrations opposite.)

THE royal city of Tell el Amarna has a particular importance not only for archaeologists, but for architects, engineers, and those interested in town-planning. Here we have an enormous city, the capital of the most powerful kingdom in the world, laid out all at one time according to the pleasure of the king, built, decorated, inhabited, and deserted, in the space of a quarter of a century. No town stood on the site before: Akhenaten deliberately chose a "clean spot"; no later settlement occurs, save for a late temple and a Roman fort. It is thus a unique opportunity to excavate a cross section in the life of a nation undisturbed by questions of stratification, and, when that cross section falls within one of the most absorbing periods in the history of the ancient world, the excavation of Tell el Amarna may be said to be of unparalleled interest.

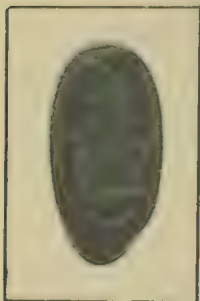


FIG. 1. WITH A FIGURE OF AKHENATEN AS AN INCISED DESIGN: A CARNELIAN RING BEZEL OF EXQUISITE WORKMANSHIP, FOUND AT TELL EL AMARNA.

Our work this year was primarily to finish clearing the north suburb, and in the course of this we have been particularly fortunate. The suburb itself is a later extension of the main city. It was therefore not laid out with the same accuracy as the earlier parts, but rather grew up of itself. We can see the large, fairly rectangular plots of land which the rich men had obtained, but often these were not used

overlying an earlier house, and round it were continually found burials, some Roman, some quite modern, and one, particularly grim, of four men lying on their backs in a row with broken skulls and a wall built over their waists. It was from the area under this Roman structure that the "Blue Brick" came, that most beautiful of our treasures, with its design of lotuses surrounding a pool (Fig. 5). From here, too, came the knob of a ceremonial staff from which the King's name had been savagely struck, leaving that of Nefertiti alone (Fig. 5).

Nearer to the cultivation lay another large house, which, we discovered, belonged to Hatia, overseer of works to the King. In many respects this house was unique. As overseer, Hatia evidently had command of considerable resources, both of men and materials, and these, typically, he had used unsparingly in beautifying his own residence. Every door was framed in good limestone, painted red; one of them, that led into his bed-room, was found complete enough to be restored to its original position (Fig. 10). But most remarkable of all was the lintel (Fig. 7) over the door into the main room. This, below the usual brightly-painted cavetto, was inscribed with his name and title, and carved with figures of himself adorning the cartouches of the King, the Queen, and the Aten. Here, too, the King's name had been savagely erased while the lintel was still in position over the door. The whole, though not of the very finest work, is a magnificent sight with its bright paint.

The house also provided us with a curious sidelight on Hatia's advancement. Originally he had an entrance at the west, suitably inscribed, but after a time this was not grand enough: besides, he wanted to build a chapel, and the only space left in his grounds free from servants' buildings and offices was to the north. He therefore built himself a new porch out to the north, so that the visitor could not miss seeing his chapel and the two brightly-painted altars behind it. It was in this house, and another large one slightly further north, that we obtained striking evidence of "squatters" inhabiting the site for some years later. Such evidence has, of course, been found all over Amarna, but it was particularly clear here.

When, under Tutankhamen, the Court left Amarna for Thebes, the old capital, everybody who could afford the journey naturally travelled with it. But in times like these, who could tell whether another turn of the wheel might not see Amarna again the capital? The wise bricked up their doors and left guards. Very soon, however, it became apparent that there would never be a return, and, since wood suitable for columns is very precious in Egypt, word was probably sent to remove the columns from the houses and perhaps to float them upstream to Thebes. But there was a large proportion of the population who could not afford to travel, and, with the connivance of those charged with the removal of the precious wood, they very probably deserted their small houses, and may even have used the bricks of them to build up partitions, which not only supported the ceilings in place of the columns, but also divided up the large rooms into small compartments for several families. Here they remained for some years, a dwindling population—for Amarna, except as the Royal City, was of no importance—until one by one they were absorbed into the other towns, and the City of the Horizon lay desolate.

During the last weeks of the excavation we concentrated on the houses and the Great Wall (Fig. 9) at the very north end of the site. The houses here are of great size and compare favourably with any at Amarna. The largest of them, second only in size to the North House in which we live, was one of the most remarkable and, at the same time, tantalising in the town. Its loggias and public rooms were well, even magnificently, appointed. Four huge columns stood in the central room, eight in the western loggia; while from the upper floor had fallen other column bases of a peculiar orange colour. To the north and south of the central room lay other columned chambers with curious brick partitions, perhaps receptacles for ritual objects. In contrast, the domestic quarters were unpretentious to a degree. The grounds were extensive. To the south lay a magnificent stone chapel, approached between two massive pylon gates. Fragments of its decoration were found in what may have been the bailiff's house at the other end of the estate.

The public character of the house, combined with the magnificence of its reception-rooms, as well as the chapel built of stone, superior even to the sanctuary in the Great Temple, gave us the impression that the owner may have been some high religious dignitary, Archbishop in Northern Akhetaten, if you will, who was accustomed to deal with considerable revenues and to live in considerable state.

Last of all, we turned to clearing a massive wall which runs north and south alongside the cultivation. We thought of it as a fortification, perhaps even Roman. Imagine our surprise, then, when we discovered it to contain a great gate with a tower on either side and false doors (Fig. 9) flanking it, with traces of Uræus cornices and statues of the royal family crowning them. Furthermore, the interior of the great gate was beautifully decorated with frescoes of birds (Fig. 6) and flowers, and even of human figures. Most of the paintings we have had to leave until another season, but we have extracted enough to see that, desperately fragile as they are, they will yield pride of place to none in freshness and brilliance. This, then, was no fortification, and, if further disproof were needed, we later began to uncover outside the wall what appears to be an unsuspected royal palace. Who can tell what is in it? What new wonders of art or revelations of history? But to return to the gate itself. It is significant that it lies very near to the great chapel above mentioned, and also

that some public building "to my father, the Aten," as a fragment of inscription tells us, was built up against it. May it have been a "Window of Appearances," to which the King came along the wall, and at which he showed himself to his people to give honours to his servants? Whatever it is, next year should show us.

I have spoken mainly of the architectural side; but, while not unusual, the objects which have been found are well up to standard. We have secured a remarkable number of bronze weights, some in the shape of animals' heads beautifully worked. Bronze knives and saws, bronze axes and hoes, bronze rings and ornaments, have all been carefully cleaned and mended. In sculpture our finds are sadly fragmentary, but, apart from the Princess's head, the lower part of a relief showing the King making offerings, as well as some exquisite little figurines of monkeys, are all attractive. But the particular objects with which Amarna is always connected, in my mind, are the faience rings, amulets, and pendants in an astounding variety of colour and detail. Of these a remarkable number was found this year, as well as the moulds in which they were made. They will be displayed to the best advantage at our exhibition this year (see footnote on the opposite page), where also will be copies of the paintings and casts of the objects retained by the Cairo Museum, as well as a really accurate scale-model of a house. But the centre of the exhibition will be My Lady the Princess.



FIG. 2. BELIEVED TO BE A PORTRAIT OF TUTANKHAMEN'S WIFE: A LIMESTONE HEAD OF A PRINCESS, EXQUISITELY MODELLED AND PAINTED. (ABOUT 1½ IN. HIGH.)

Photographs on this page by Courtesy of the Egypt Exploration Society.



FIG. 3. FOUND IN A CROCK OF GOLD—A ROBBER'S HOARD HIDDEN FOR 3000 YEARS: A SMALL SILVER FIGURE OF A HITTITE GOD, WITH A GOLD CAP.

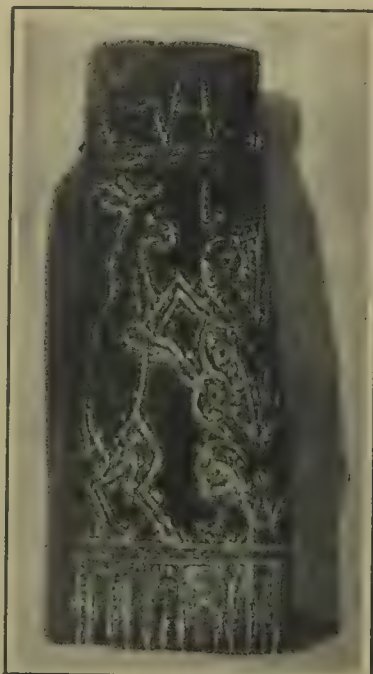


FIG. 4. AN EGYPTIAN PARALLEL TO THE SUMERIAN STATUE OF A RAM "CAUGHT IN A THICKET" FOUND AT UR: A WOODEN BOX-LID, WITH INCISED DESIGN OF A GOAT SIMILARLY STANDING ON ITS HIND-LEGS, FROM TELL EL AMARNA.

The particular area with which we were concerned has suffered much from its proximity to the cultivation and the attention of the villagers. The "Crock of Gold," found a few inches below the surface; the wonderful little head of a princess (Fig. 2), whom we believe to have been Ankhesenpaaten, wife of Tutankhamen; the powerfully-modelled statuette (Fig. 3) which we found two years ago, are inexplicable survivors from generations of illicit diggers. Our chief concern, therefore, was architectural, and, besides obtaining many interesting details of construction and decoration, we concluded, as I said above, that behind the well-planned and dignified estates fronting the roads ran the tortuous narrow lanes of the slums, as squalid and cramped as any modern Egyptian village. It was not without relief that we left the low walls and broken houses of this district to attack several high mounds lying in the valley to the north. The most conspicuous of these turned out to be a Roman guard-house



FIG. 5. THE EXQUISITE "BLUE BRICK" (LEFT); WITH A GLASS BOTTLE (ABOVE); AND (BELOW) A STAFF-KNOB BEARING THE CARTOUCHE OF NEFERTITI, WHILE AKHENATEN'S HAD BEEN STRUCK OFF.

FINDS FROM AKHENATEN'S SHORT-LIVED CAPITAL AT TELL EL AMARNA.

PHOTOGRAPHS BY
COURTESY OF THE
EGYPT EXPLORATION SOCIETY.



FIG. 6. PART OF A WALL-PAINTING OF A PIGEON, *IN SITU* AS FOUND: ONE OF THE FRAGMENTS OF FRESCOS DECORATED WITH DESIGNS OF BIRDS, FLOWERS, AND HUMAN FIGURES, FOUND AT TELL EL AMARNA.



FIG. 7. HOW THE OVERSEER, HATIAY, BEAUTIFIED HIS OWN HOUSE: THE ELABORATE LINTEL OVER THE MAIN ROOM DOOR, CARVED WITH FIGURES OF HIMSELF ADORING ROYAL AND DIVINE CARTOUCHEs.



FIG. 8. EGYPTIAN PILGRIM BOTTLES: THREE EXAMPLES OF THE ROUND AND NARROW-NECKED JARS, WITH TWO HANDLES AT THE TOP FOR PURPOSES OF FASTENING.

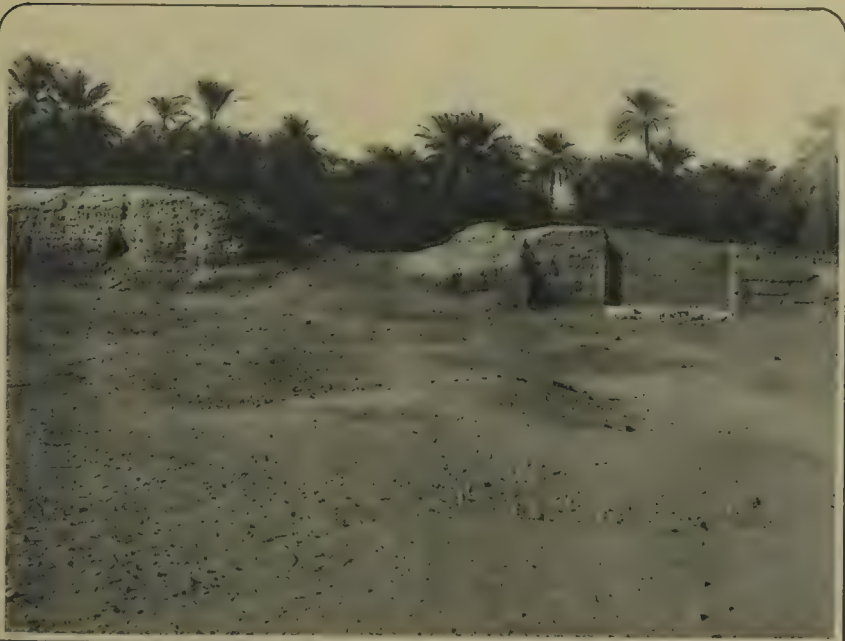


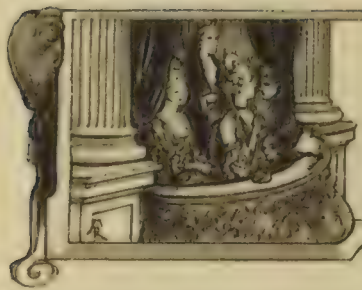
FIG. 9. THE SCENE OF A SURPRISING DISCOVERY: THE GREAT WALL AT TELL EL AMARNA (A VIEW FROM THE EAST), SHOWING A FALSE DOOR, JUST EXCAVATED, IN A ROYAL BUILDING WHOSE EXISTENCE WAS UNSUSPECTED.



FIG. 10. IN HATIAY'S LUXURIOUS HOME, WHERE EVERY DOOR WAS FRAMED IN GOOD LIMESTONE, PAINTED RED: ONE OF THEM—THAT OF HIS BED-ROOM—FOUND COMPLETE ENOUGH TO BE RESTORED (AS HERE SHOWN) TO ITS ORIGINAL POSITION.

These photographs, illustrating Mr. Pendlebury's article opposite, and numbered to correspond with his references, show some of the most notable discoveries made by the Egypt Exploration Society's Expedition at Tell el Amarna, the short-lived capital city built by the Heretic Pharaoh, Akhenaten. An exhibition of the chief portable objects discovered is to be held in London, at the Wellcome Historical Medical Museum, 54a, Wigmore Street, W.1., from September 8 to October 3. Admission is free. Our readers who are interested in Egyptian archæology will be well advised to take the opportunity of visiting it. In a further note on his work, Mr. Pendlebury writes: "The most fascinating part

about excavating at Tell el Amarna is the knowledge that wherever we dig we shall find some humanly interesting object which has played a part in the everyday life of old. The 'Blue Brick' (Fig. 5) is, without exception, the most beautiful small object I have ever seen. The glaze, light-blue on dark, is laid on to stone, and the whole is ablaze with that soft Egyptian glow which is unique. Lastly comes our hope and promise for next year—wall-paintings, mere shells of paint, but still fresh and bright as new. We know already that we have flowers and birds; here is a pigeon's head (Fig. 6); and, we believe, human figures. What treasures of art may not be awaiting us!"



The World of the Theatre.



REMEMBERED MELODIES.—AFTER-THOUGHTS.

HAS the song-and-dance show, that lively, restless, energetic, angular rhythm of syncopation and eccentric step, had its day? Not quite; for Mr. Jack Hulbert's contribution in the fifty-fifty experiment at the reopened Leicester Square Theatre still exploits the tricky tune and fills the stage with animated movement—sometimes grotesque, always clever, and occasionally gracefully elegant. This attempt, which, as Mr. Basil Dean informs us, seeks to combine both forms of entertainment, kinema and stage, has one common denominator. Both the picture, "Sally in Our Alley," where Miss Gracie Fields makes her brilliant début on the "talkie" screen, and the revue which occupies the second half of the programme, make an appeal to the eye as well as to the ear. By an ingenious use of the revolving stage and the skilful use of lighting, the revue whirls along at express speed, jolting with violent knockabout humours and taking its haphazard course at a pace that is time-killing. The trumpets and saxophones blare noisily, three young men hurl out a quick-fire syncopated tune with words that have been emptied of sense, and a mass attack is made on our stolidity with regiments of exuberantly alive singers, dancers, and comedians, encouraged by a jazz orchestra at full blast. Yet somehow, in spite of all the cleverness and the fevered fury, the hustle and the bustle, we are not excited. The rewards come in the quieter passages, where the dancers group themselves in still poses picturesquely lit. Grace is more pleasing than virtuosity. An æsthetic impression is more satisfying than galloping medley. We would linger and enjoy, but the revolving stage bids us travel with no object but to taste the thrills of continual motion. Is taste changing? Why are we impatient amid so much cleverness, and tired amid such riotous liveliness? All we can bring away is an appreciation of talents working *in vacuo*, of a revue that is "mere frolick and diversion"; but not a melody haunts the mind, not a story touches the fancy, not a spell of glamour to blind us to its emptiness.

Sir Oswald Stoll, in presenting "Waltzes from Vienna," has boldly turned his back on this frantic fanfare and frolic that demands we sit up and take notice, for already the pointers, like straws in the wind, have indicated a changing attitude. Mr. Cochran's shows, with all their quick feeling for popular taste, their glowing panoramas of colour and scene, their triumphs of showmanship where the whole chromatic scale of varied and exceptional talents was built into a unified entertainment, found nothing more popular or winning or more profitable than "Bitter Sweet," with its delicate theme and its graceful sentiment and its tunes that are still churned out on the barrel-organs. The successful revivals of those Victorian favourites, "The Geisha," "The Merry Widow," and "Florodora"—the lilting melodies of Leslie Stuart have a grace peculiarly their own—all have been welcomed as a genuine relief from the cacophonies of brass and cymbal, and the mauling moanings about sweeties and cuties. Sir Oswald has recognised that we want a tune to remember and a romance to cheat us into a dream. Here, at the Alhambra, he recaptures all the fairy-tale charm and the picture-book glamour of old Vienna, revives melodious waltzes full of old-time fragrance and witchery, dulcified Strauss melodies that flow ceaselessly, giving us time to watch and enjoy the lovely settings and the exquisite costume-designs of Miss Doris Zinkeisen, finding space

and opportunity for the corps de ballet headed by the beautiful dancer Alexandra Danilova, and bringing all to the brilliant, spectacular, and dramatic climax of "The Blue Danube." Here, too, binding the melodies together is a tender love-story and romantic intrigue, a tale of Strauss *père* and Strauss *fils*, with rivalries resolved in the happiest ending and orange-blossoms to crown success. Sentimental it may be, but fragrant and not mawkish, for good music so well sung and a good story so well told are a continual joy.

audience so that they will submit to its spell. And where music is the chief factor, splendour in scenery and effects adds enormously. Magnificence in scenery originally began in the seventeenth century with opera, where it was in its place. The music creates the atmosphere and the scenery prolongs the music. Mr. Short works like the painter using his stage as a canvas. In pure drama we are nearer sculpture, and the natural æsthetic in this case is to pick out and isolate the characters. "Waltzes from Vienna"

is operette which has its own laws, and because the producer knows how to work within them, we have an entertainment full of rich rewards, artistic and completely satisfying.

I have tried in these articles to keep sharply distinct the drama proper and the other equally legitimate theatre entertainment embraced by musical comedy, operette, and revue. And I have no sympathy with the pharisaical highbrow who will accept a dull, ponderous piece so long as it is sufficiently pretentious, and sneers at the lighter and brighter forms as though they had no virtues. "Nothing but the good of life enters into the texture of the beautiful," wrote Santayana, and beauty can be achieved, and is achieved, through the spectacle. Taste, judgment, design are essentials in any show which charms the eye and pleases the ear, and only a fine intelligence can direct it. Nor is it barren of results, for any entertainment that can tease us in these anxious and troubled times into a mood of delight, and take us out of

ourselves into a glamorous world where all things do come right, is more than desirable. It is essential for our well-being. And who shall say that this expression of good taste on the stage—the designs of furniture and frocks, the decoration and the patterns—does not influence the taste of the public for the better? The popularity of such a spectacle as "White Horse Inn"—and I prophesy an equal success for "Waltzes from Vienna"—indicates a large public who can appreciate beautiful dressing, beautiful scenes, beautiful dancing, and "linked sweetness"—a public that still is sane enough to prefer vivacity and variety to the drab, hopeless disillusion and despair, the cynical derision and mechanical monotony, of some of the plays I had better not name which creep in and out of our theatres.

Mr. Edgar Wallace, who has two plays now in the West End, is a popular writer and play-author because he has no use for doleful realism. His detective thrillers are fantastic fairy-tales, inventive and humorous, and they have sufficient red corpuscle in their characters and imagination in their plots to keep us interested. And for those who affect to despise popularity, let me remind them that the play that fails to please the public in its author's lifetime never succeeds later in establishing itself on the stage. Even the "Misanthrope," mightiest of Molière's comedies, which failed when produced, has rarely stood a revival. A catholic taste will be fully appreciative of any form of theatre entertainment that is good. It may yet yearn for nobler and finer things, for the drama which digs deep the wells of life and finds water to quench men's thirsty souls, the drama that brings reconciliation with ultimate things, releasing us from the pressure of human affairs by wringing refreshment and courage from our troubled immediacies—but it will be grateful for what is accomplished in the popular theatre and give praise where it is due.

G. F. H.



"WALTZES FROM VIENNA," THE LIGHT OPERA RUNNING SUCCESSFULLY AT THE ALHAMBRA: THE CORPS DE BALLET DANCING AFTER THE STAGE HAS REVOLVED.

We reproduced in a recent issue a portrait of Miss Evelyn Herbert, who takes the part of the heroine in "Waltzes from Vienna," the light opera recently presented by Sir Oswald Stoll. The plot is a tender love-story and a romantic intrigue, a tale of Strauss *père* and Strauss *fils*, with rivalries resolved in the happiest ending, and orange-blossoms to crown success. An appreciation of "Waltzes from Vienna" appears in an article on this page.

Mr. Hassard Short has used his stage and effects with an artist's discretion. Thrills, indeed, there are in that closing scene, where the brightly-uniformed orchestra is elevated out of the pit to a lofty musicians' gallery, with the youthful Strauss triumphantly conducting, and the gradual transformation into a spacious ball-room, where forgathered all the beauty and chivalry of old Vienna, dancing "The Blue Danube." There



A SCENE FROM "WALTZES FROM VIENNA": JOHANN STRAUSS THE ELDER (MR. C. V. FRANCE) PLAYS ONE OF HIS OWN WALTZES TO HIS SON JOHANN (MR. ROBERT HALLIDAY), WHOSE MUSIC HE DESPISES—WHILE THE COUNTESS OLGA BARANSKAYA (MISS MARIE BURKE, LEFT) AND THERESE EBESER (MISS EVELYN HERBERT) STAND BY LISTENING.

are scenes of exquisite beauty, simple and infinitely graceful, and there is a leisurely tread which never jars the mood. In entertainments of this sort, which have not, and do not pretend to have, any foundation in experience—for this biographical history is hardly more than a romantic fiction—everything depends upon the stage's power to hypnotise the

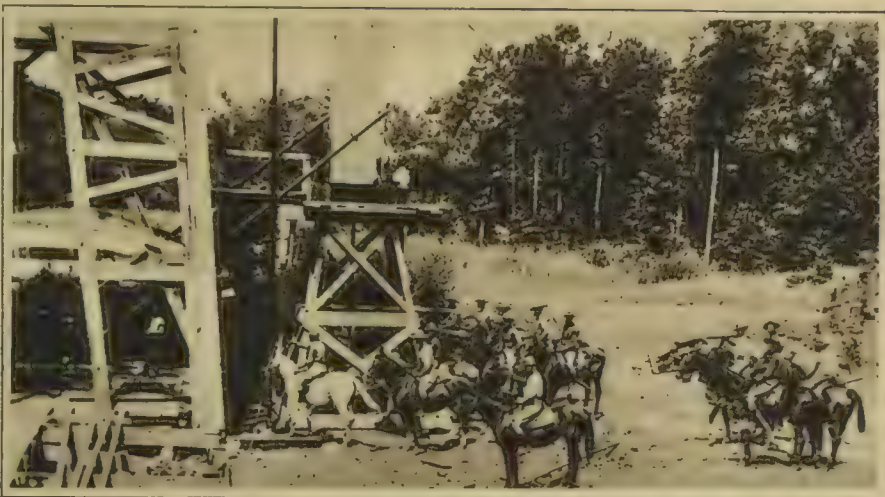
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TROUBLES OF THE U.S.A.: THE OIL WAR;
POLICE BATTLES WITH GANGSTERS.



AN INCIDENTAL RESULT OF DROUGHT IN ONE OF THE AMERICAN OIL REGIONS, WHERE STATE AUTHORITIES HAVE CLOSED WELLS TO RAISE PRICES: SHEEP NEAR DOUGLAS, WYOMING, EXHAUSTED BY HEAT, REDUCED TO DRINKING LAKE WATER TAINTED BY UNDERGROUND LEAKAGE FROM OIL-WELLS.

The Governor of Texas recently proclaimed martial law in the East Texas oil-field (the largest in the United States, and equal in area to Kent and Surrey combined), and ordered the



AFTER THE PROCLAMATION OF MARTIAL LAW IN THE EAST TEXAS OIL-FIELD FOR THE PURPOSE OF CONTROLLING PRODUCTION: A BODY OF CAVALRY ENFORCING THE CLOSURE OF AN OIL-WELL AT KILGORE, A "BOOM" TOWN SPRUNG UP SINCE OIL WAS FIRST STRUCK IN EAST TEXAS LAST DECEMBER.

closing of all its 1600 wells. In his proclamation he declared that an organised group of oil-producers was "in open rebellion" against the civil authorities. Immediately after the proclamation, troops moved into the district round Kilgore, in Gregg County, a typical "boom" town whose population has increased from 700 last December, when oil was first struck in the East Texas field, to about 10,000. Since the field had been opened, the price of East Texas oil had fallen from 2.50 dollars to 17 cents a barrel. On August 18 some 1200 cavalymen rode through this oil-field to complete the closing of the wells. Later it was stated that Mr. Woodring, Governor of Kansas, had allied himself with Mr. Sterling, Governor of Texas, and Mr. Murray, Governor of Oklahoma, in the campaign for raising the price of oil and controlling production in the public interest.

Gangster outrages in New York recently caused an outburst of public indignation (as noted in our issue of August 15, where we illustrated the funeral of one of the children killed during an affray), and the police began intensified action against gunmen, with orders to shoot at sight. Since then several other outrages have occurred, including that to which these photographs relate. A report of the affair stated that, on August 22, in a fight between gangsters and police, four persons were killed and many others were wounded, among them a little girl of four. The affray began with a hold-up of a car in which a dye-works manager was travelling with the week's pay-roll. Two gangsters shot dead a policeman guarding the car and drove off in it, also firing at another policeman. Thereupon a number of armed police commandeered private cars and pursued the bandits. Others along the route joined in, till over 100 cars were tearing through the thronged streets. As they went the police and the robbers exchanged shots, and in this indiscriminate fire many people were wounded. The pursuit continued for over an hour, till the gunmen's car was stopped by a lorry backing out of a side street. The police poured in volleys, and found both gunmen dead, also the unfortunate driver. On August 24 a "Times" correspondent said: "To-day a large force of Federal agents arrived in New York to co-operate with the local police in rounding-up criminals. The outrages of the last few weeks, and especially the running fight of gunmen and police through twelve miles of the city's streets, have aroused the whole nation. In the last nineteen months forty-three innocent bystanders have been hit by shots fired in New York streets by criminals."



THE PERIL OF GUNMEN'S SHOOTING IN NEW YORK STREETS, WHERE FORTY-THREE BYSTANDERS HAVE BEEN HIT IN NINETEEN MONTHS: THE SCENE AFTER A TWELVE-MILE RUNNING FIGHT BETWEEN POLICE AND GUNMEN THROUGH THE CITY, RESULTING IN FOUR DEATHS—THE BODY OF A GANGSTER LYING BESIDE A SHOT-RIDDLED TAXI COMMANDEERED BY HIM AND HIS CONFEDERATE.



THE SCENE OF AN OUTRAGE THAT LED TO THE STREET BATTLE WHICH ENDED AS SHOWN ABOVE: THE PLACE WHERE A NEW YORK POLICEMAN WAS KILLED BY CAR BANDITS; SHOWING HIS CAP ON THE GROUND.



THE BULLET-RIDDLED TAXI USED BY THE GUNMEN (SEEN ALSO IN THE PHOTOGRAPH ABOVE), WHOSE THREE OCCUPANTS WERE KILLED BY THE POLICE; AND DETECTIVES TRYING TO IDENTIFY ONE OF THE DEAD GUNMEN.

AN INSECT ARMY OF OCCUPATION: A PLAGUE OF LOCUSTS IN UGANDA—AND A REVENGE!



THE RECENT INVASION OF UGANDA BY LOCUSTS: THE DISTANT MOUNTAINS OF THE MOON OBSCURED BY FLYING SWARMS; AND A TWO-INCHES-THICK LAYER OF INSECTS ON THE GROUND.



ELEPHANT-GRASS, FIFTEEN FEET HIGH, WEIGHTED TO THE GROUND BY CLINGING INSECTS: AN EXTRAORDINARY FEATURE OF THE LOCUST INVASION OF UGANDA.



HORDES WHICH APPEARED TO PREFER GRASS AS FOOD, BUT DID NOT DISDAIN OTHER VEGETATION: FLYING SWARMS OF LOCUSTS DARKENING THE SKY AS THEY SWEEP FROM THE DIRECTION OF THE MOUNTAINS OF THE MOON.



A GRASS PATCH BEING EATEN BARE BY LOCUSTS: A SINISTER ARMY OF THE INSECTS LIVING ON THE INVADIED LAND—WITH REINFORCEMENTS ON THE WING.



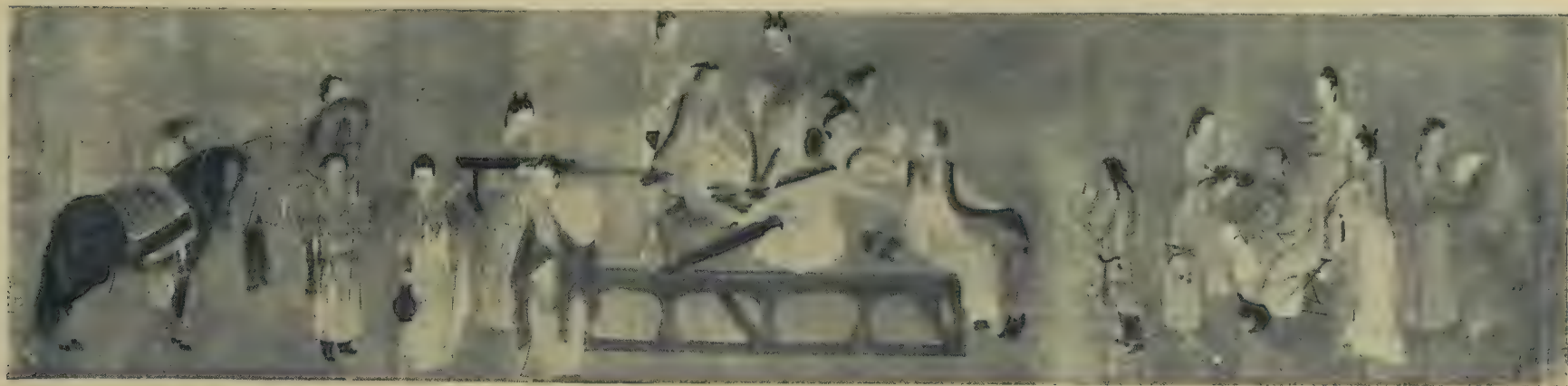
REVENGE!—LOCUSTS AS A DELICACY: A NATIVE WOMAN AND CHILD BESIDE A TRAY OF INSECTS IN PROCESS OF BEING DRIED FOR USE AS FOOD.

The ravages of locust-swarms in many lands, and the various methods adopted to combat this plague, have been frequently illustrated in our pages. The news that the locust menace has reached very serious proportions in East Africa gives the photographs reproduced here a peculiar interest. All parts of Kenya are reported as affected, and huge swarms of the insects devastate crops and cause ruin to whites and blacks alike. The invasion of Uganda by locusts in July is pictured above, after a swarm of the insects had flown into the country and mated; leaving their offspring to batten on the succulent grasses that clothe every hillside and valley. Having exhausted the resources of their immediate environment, they moved forward in an army, eating and growing as they came, until Jinja and Kampala were black with them. In Jinja the offices and shops had to be shut for days, while the inhabitants beat and drove locusts. In due course,

replete and full-grown, they developed wings and took to them. Soon flying swarms were to be met all over the country. The scene is graphically described by a correspondent: "Every little while the boys (native servants) run into the garden crashing upon brass trays and tin cans, causing the mass upon the ground to rise with a ferocious whirring of wings and join the flying squadron overhead. Up from the usually peaceful valleys comes a mingled hullabaloo—like a revolution in progress—blood-curdling yells, frantic beating of drums, wild *ndulus*, shrieks, shouts, raucous noises of every description as the natives strive to keep the locusts off their *shambas*. The beautiful countryside burns like a second Sodom and Gomorrah; from all the hills around rise columns of smoke: bonfires, grass fires, everything possible goes up in flame to induce the invading hordes to settle further on. All ordinary work is . . . entirely at a standstill."

CHINESE PAINTING OF THE ELEVENTH CENTURY: A SUNG SCROLL.

BY COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON, U.S.A.



A PRECIOUS EXAMPLE OF CHINESE ART ACQUIRED BY THE BOSTON MUSEUM: AN ELEVENTH-CENTURY PAINTING, OF THE SUNG PERIOD, REPRESENTING A HISTORIC EVENT OF THE SIXTH CENTURY—THE COLLATION OF CHINESE CLASSICS, ORDERED BY THE EMPEROR WEN-HSUAN IN 556 A.D.; SHOWING FOUR SCHOLARS IN THE CENTRE AND ANOTHER ON THE RIGHT, WITH ATTENDANTS, AND GROOMS WITH SADDLE-HORSES ON THE LEFT.

AFTER having been successively owned by many distinguished collectors and private offices or departments of the Chinese Government within the past thousand years, an important Chinese scroll painting of the Sung Period (A.D. 960-1279) has become a permanent possession of the Boston Museum of Fine Arts. It is a gift of Dr. Denman W. Ross; and has been added to the Museum collection which bears his name. The subject of the scroll is a historical event, the collating of the Chinese classics ordered in the year 556 A.D. by the Emperor Wen-hsuan of the Northern Ch'i Dynasty for the use of the heir-apparent. This was a troublous time in China, with unrest and feuds held in check by the semi-barbaric ruler of Tartar extraction. Under his direction, the collation of some 3000 texts was carried out by twelve scholars, and the importance to China of

[Continued on right.]



SIXTH-CENTURY CHINESE SAVANTS IN FESTIVE MOOD: DETAIL OF THE ABOVE PAINTING ON A LARGER SCALE—FOUR SCHOLARS AT WORK (WITH WOMEN SERVING REFRESHMENTS) AND AMUSING BY-PLAY BETWEEN TWO SCHOLARS IN FRONT, ONE TRYING TO DETAIN ANOTHER WHO IS HAVING HIS BOOTS PUT ON TO GO.

this event was acknowledged in painting and literature for centuries. The painting was probably inspired by the work of one who flourished at the time of the collation. The original work has disappeared, but in the painting is undoubtedly preserved the comparatively accurate picture of the personages at work, and of the costumes worn by them in the sixth century. Quite apart from the subject-matter and its superb delineation, the painting bears witness to the deep regard in which important works of art were held in China. Numerous seals of offices and of private collectors appear on the scroll, together with various comments on the painting, dating from the twelfth century onward. The collectors' seals attest to their successive ownerships—one in the seventeenth century, one in the eighteenth, another in the nineteenth, and finally to that of Ching Hsien, who

(Continued below.)



DETAIL OF THE ABOVE PAINTING: THE HEAD OF A SCHOLAR (RIGHT BACKGROUND IN CENTRAL GROUP) WRITING ON PAPER.



ANOTHER HEAD SHOWN IN DETAIL: A PAGE-BOY CARRYING A BUNDLE OF SCROLLS (BETWEEN THE CENTRAL AND RIGHT-HAND GROUPS).



A DIFFERENT TYPE OF HAIRDRESSING: THE SCHOLAR IN THE RIGHT-HAND GROUP, WITH HAIR TIED (UNLIKE THE OTHERS) IN TWO SMALL KNOTS.

(Continued.)

has recently died, and from whose collection the scroll painting passed into Western hands. It is perfectly preserved, though somewhat worn and faded, as it is painted on silk with flat colours and black. Its excellent preservation is due to its having been prized throughout the centuries and most carefully handled. This almost

personal regard for works of art in China and Japan contrasts strikingly with the attitude in the West, where works of art have often been preserved by mere chance, not by conscious intent, nor from a sense of their preciousness. We show above the complete work, with certain parts of it on a larger scale to bring out detail.



A PAGE FOR COLLECTORS.

CHAIR-DESIGN.—II.

By FRANK DAVIS.

THE old lady who was so sorry for poor Queen Anne because she not only had nineteen children, who all died in infancy, but also cabriole legs, was a little muddled in her facts, but she had grasped the undoubted truth that with the beginning of the century the cabriole leg came into fashion. The word is, of course, French, and means a goat's leap, and this distinctive type of furniture-leg is an adaptation—sometimes rather remote—of an animal's fore-foot. A splendid example of cabinet-work, in walnut, of about the year 1720 is to be seen in Fig. 5—a fine chair with spoon back and carved legs, the knees decorated with a formalised honeysuckle spray, and the feet ending in the favourite claw and ball. A little later acanthus leaf as well as other decoration makes its appearance, but designers remain faithful to the claw-and-ball foot for another thirty years.

The import duty on mahogany was done away with by Sir Robert Walpole in 1733, and from now on this noble wood dominates the trade. In addition, a much lighter type, influenced greatly by French taste under Louis XV., takes the fancy of English buyers, and in place of the heavy solidity and dignified form of the first thirty years of the century, we find makers like Chippendale gradually evolving pieces of extraordinary intricacy.



1. PAINTED FURNITURE OF THE EMPIRE PERIOD: TWO MAHOGANY CHAIRS WITH TOP RAILS DECORATED IN GRISAILLE ON A BLUE GROUND AFTER THE MANNER OF PERGOLESI.

It is easy enough to seize upon an exceptional personality and make him responsible for great events: it is more difficult to probe a little deeper and ferret out the underlying causes which form the basis of the great man's success. Whatever our final impression, it is undeniable that the Adam brothers, steeped in classical knowledge and with recent discoveries at Herculaneum and Pompeii fresh in their minds, succeeded in producing for a public eager for something new a type of architecture—and with it a type of furniture—which completely satisfied their wealthy clients and consequently influenced lesser men. The furniture they designed was for particular houses, and intended to harmonise with the decorations: they were not cabinet-makers, but from their ideas cabinet-makers drew a new inspiration. Adam's early work was as rococo as Chippendale's, but a little later he became far more simple—straight legs and padded shield-shaped backs, for example, and then oval padded backs very much after the contemporary French style of Louis XVI. We were enormously influenced by the French all through this period. A very good example is to be seen in the graceful chair of Fig. 2—not by Adam, but made about 1770 or so, and a happy adaptation of the style of Louis XV.—very slight cabriole, and easy-flowing lines—rather a good contrast to the sturdy dignity of Fig. 5.

For the last quarter of the century the two chairs of Figs. 3 and 4 are admirable representatives—fine quality, light, strong, and of splendid proportions.



3. MADE WHEN LIGHT AND STRONG FURNITURE OF GOOD PROPORTIONS WAS IN DEMAND: A CHAIR DATING FROM ABOUT 1780, PROBABLY BY HEPPLEWHITE, OR MADE TO HEPPLEWHITE'S DESIGN.



2. THE LIGHT GRACEFUL DESIGNS WHICH CAPTURED ENGLISH TASTE IN THE LATER EIGHTEENTH CENTURY: A CHAIR MADE ABOUT 1770, A HAPPY ADAPTATION OF THE LOUIS-QUINZE STYLE.



4. CALLED AN ADAM TYPE, BUT WITH FEATURES THAT ARE MORE REMINISCENT OF SHERATON'S DESIGNS: A SQUARE-BACKED CHAIR OF SOBER LINES DATING PERHAPS FROM 1790.

All Reproductions by Courtesy of Messrs. M. Harris and Sons, 44, New Oxford Street, W.1.

The Chippendale type is so familiar that an example is deliberately omitted from the illustrations. Perhaps of all the many designs—some of them rather eccentric—that appealed to cultivated tastes about 1750, none is more pleasing than the famous "ribband back," with its easy-flowing grace and beautiful proportions.

How far changes of fashion are the result of inevitable and natural alterations in general mentality, or are imposed upon a merely receptive public by one or two exceptionally talented individuals, is a question that requires more space than is available here. A similar problem in a much wider field than that of the arts puzzles the student of history every decade or so. For example, would our troubles of the seventeenth century have been solved without Cromwell? and would the Russian Revolution have been more than a mild turmoil without Lenin? Similarly, would furniture-design in the second half of the eighteenth century have taken the line it did without the impetus given to it by Robert Adam?



5. TYPICAL OF THE DIGNIFIED STYLE OF FURNITURE FAVOURED IN ENGLAND IN THE EARLY EIGHTEENTH CENTURY: A FINE SPOON-BACK WALNUT CHAIR, WITH CABRIOLE LEGS, CLAW AND BALL FEET, AND HONEYSUCKLE DECORATION, OF ABOUT 1720.

Fig. 3 is doubtless by Hepplewhite, or at least from his design—we can date it about 1780. Fig. 4, though called an Adam type, seems to me, with its square back and sober lines, much nearer the characteristic design of Sheraton, and, if so, must be dated after 1790.

With Fig. 1 we find ourselves well into the following century—two Empire pieces in mahogany, not nearly so eccentric as many of the period, and with the top rails decorated in grisaille on a light-blue background in the manner of Pergolesi, one of the painters who, with Cipriani, Angelica Kauffmann, and their friends, decorated so much furniture in the previous century for Adam. After that, machines take the place of the individual craftsman, and good clean design is forgotten; though, in spite of that, people are beginning to take an interest in Victorian furniture—not, be it noted, because of its beauty, but because of its quaintness.

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 And furniture of polished steel.

"I banished everything antique,
 The rugs are Moscow's best design,
 This plate-glass footstool is unique,
 Our new tin table looks divine!
 You're too broad-minded, Dear, to miss
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Owing to the former isolation of Zeeland from the rest of Holland and the world in general, there remain in the islands remarkable costumes and customs. There survive modes of dress, methods of work, and domestic and public architecture which are a source of delight to the stranger. In spite of the old-world air, the opportunities Zeeland affords for excursions by land and water are unrivalled. Everywhere at moderate fares are steamers, ferry-boats, rowing- and sailing-boats, and shore trams, while the roads are excellent for motoring and cycling. Language presents little

difficulty. Nearly all the islanders understand a little English, and their own language is surprisingly akin to the North of England and Scottish dialects. Many words are exactly the same, spelt a little differently. From the earliest time the connection between the low countries and Britain has been remarkably close. In Middelburg Museum there is

little illustrated booklet on Zeeland can be obtained from the offices of the London and North Eastern Railway.

Combining Business and Pleasure. The

Travel in these days is not by any means a mere luxury, though it offers the maximum enjoyment. Reports of countless trade missions that have recently been issued, have emphasised the importance of personal visits by principals of firms to the markets which they seek to develop. To encourage such visits, and as a contribution towards a revival in trade, the P. & O. and Orient Lines have decided to offer a specially low flat rate for the journey to Australia and back in the first-class of their mail steamers, provided that the round voyage is completed in the same ship. Passengers can either go round the Australian coast in the ship, which will take them to each of the State capitals in turn, or they can leave the ship at any Australian port and rejoin her at the same or any other Australian port homeward bound, thus having up to thirty-four days on shore. The round voyage lasts ninety-six days (a fortnight can be saved by making use of the overland connection), and the route via Suez is varied and interesting. The price is only £150, slightly over 30s. a day, and covers all accommodation except bathroom cabins. The ticket is available the whole year round, and for anyone who wishes to escape the English winter the trip is ideal.

Fuller particulars can be obtained from P. & O. Tours, 14, Cockspur Street, London, S.W.1, or from the managers of the Orient Line, Anderson, Green and Co., Ltd., 5, Fenchurch Avenue, London, E.C.3.



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a stone with a Roman inscription which returns thanks for a successful visit to England. In those days the journey was long, and full of peril. To-day the two countries are linked by fast, perfectly-equipped steamers of the Harwich-Flushing day service, which covers the distance in a few hours. A most interesting

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THE PLAYHOUSES.

"COUNSEL'S OPINION," AT THE STRAND.

LESS admirably acted, this comedy by Mr. Gilbert Wakefield might prove rather mild entertainment, and for this reason provincial playgoers would be well advised not to look forward to this as a touring proposition. But with Miss Isabel Jeans and Mr. Owen Nares better suited in the leading rôles than they have been for a long time, and Mr. Allan Aynesworth and Mr. Morton Selten content to play comparatively minor parts, this comedy should entertain West-End audiences for some months. The plot is of the slightest. A sudden fog prevents many of the Royal Parks Hotel patrons, attending a fancy-dress ball, from returning home. In search of a pillow on which to lay her more or less weary head, Miss Isabel Jeans, as Leslie, bursts into a suite of rooms occupied by Mr. Owen Nares, as Logan, and demands his bed. Somewhat reluctantly, Logan consents to being turned out of his bed-room and slumbers discontentedly in a sitting-room. He is less content, even, on the following morning, when, in his barrister chambers, he is visited by Lord Mere (Mr. Allan Aynesworth), chaperoned by Mr. Morton Selten as a solicitor, who demands a divorce from his wife on the ground that he suspects her of spending the previous evening at the Royal Parks Hotel with an unknown admirer. Unaware of the uniformity of costume adopted by most patrons of fancy-dress balls, Logan, when he hears that this erring lady wore the same Restoration Period costume as the occupier of his own bed-room, suspects the two are the same. That they are not enables Miss Isabel Jeans to make her rôle of a naughty widow very provocative and entertaining. Thanks nearly altogether to its acting, this comedy provides a very amusing evening.

"THOSE NAUGHTY 'NINETIES," AT THE CRITERION.

This comedy has a charm, seasoned with the lightest touch of burlesque, that should appeal very strongly to those old enough to remember the not very naughty 'nineties. Even young people will probably be amused to learn what sheltered lives their mothers lived, and how smoking a cigarette, or riding in a four-wheeler with a man who was not

a relative, was the last word in fastness. The period is 1896, when Mr. Seymour Hicks was shocking London with that naughty little song, "And Her Golden Hair was Hanging Down Her Back," and girls wore those sharp-edged "boaters" that must have made kissing a very dangerous pastime. Doris Wilder, forced by the gentle persistence of her mother into marriage with a man many years her senior, causes her family to be socially ostracised by having an affair with a previous lover which lands her in the Divorce Court. But happily she numbers a Peeress among her friends, and that lady's continued patronage soon soothes the ruffled feathers of the outraged snobs. This play is in no sense a burlesque, though some of the quaint costumes aroused ribald laughter. Had it been written as a modern comedy, the plot would have seemed extremely thin; but costumed in the fashions of 1896 it gets through as something rather more than a "museum piece." Miss Thea Holme gave a very fine performance as Doris, and the acting throughout could hardly have been bettered.

THE MAKER OF NEW TURKEY.

(Continued from Page 358.)

a new problem by attacking Armenia and entering into negotiations with Moscow. The Allies' proposed compromise, which would have meant extensive foreign influence in the new Turkey, he summarily rejected, preferring to face once more, in 1921, the Greek menace. This was his hour of greatest trial, and it was little short of a miracle which turned the battle of Sakaria from a crushing defeat into a brilliant victory. From that moment the real issue was decided. More blood was to be shed, and the world was to be horrified by the Smyrna massacre: Kemal was to come, at Chanak, within an ace of war with Great Britain: but, while the formal negotiation of peace was delayed till 1923, there was henceforth no doubt whether Turkey was to be an independent nation or who was to be master of it. Kemal had won not only by his own courage and endurance, but by realising the value of his two trump cards—the disinclination of the exhausted Allies to enter upon further campaigns and their dissensions among themselves.

But if the Ghazi achieved the improbable in war, he achieved the impossible in peace. All the world

knows that he has altered everything in Turkey which seemed most unalterable. "Regarded historically he was in the same position as Peter the Great. The mass of the people were ignorant—ninety per cent. of them were illiterate—and their minds were deeply rooted in a mediæval religious system. He wished to put them in a position that was more in harmony with modern requirements, and that would give them a better chance in the struggle for existence. Further, it was imperative, if they were to preserve their freedom as a nation, that this should be accomplished within a very short time. Centuries of development had to be overleapt." An age-long absolute monarchy was turned into a republic. The Caliphate was abrogated; a stronghold of Islam was secularised. The army was purged of intrigue. Women went unveiled—even with bare arms and shoulders—in a land where "a few years before a woman had been nearly lynched in Constantinople for having thrown back her veil in the street." New codes of laws were introduced at a stroke. Polygamy was abolished. All men and women under the age of twenty-four were compelled to learn the new Latin form of alphabet—worked out by Kemal himself in a single night and introduced the next day. Boldest feat of all, Muslims were compelled to abandon the fez and wear hats! "And never the twain shall meet"? Perhaps not, but Mustapha Kemal makes us chary of a "never" in connection with any of the "national characteristics," or national habits or temperament, which we are too apt to think foreordained and immutable.

Herr von Mikusch's biography is commendable not only for its narrative vigour, but for its clarity in selecting and describing essentials. He writes as a whole-hearted admirer of Kemal; and doubtless the history of the Ghazi's rise to power could be written from another point of view. It would have been difficult for anybody to perform such complex tasks without resort to dubious methods: and against his creditable achievements there is to be set a heavy score of unscrupulousness and ruthlessness. But too often, alas! history seems to show that one kind of liberty can be attained only by the destruction of other kinds of liberty. At all events, whatever the ethics of Kemalism, it is impossible to withhold admiration from this remarkable man's singleness of conception and intrepidity of performance.

C. K. A.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

Tourist Trophy Car Race.

Students of motor-racing "form" must have congratulated themselves on the result of the Royal Automobile Club's International Tourist Trophy race, run over the Ards road circuit, near Belfast, on Aug. 22.



A CAR OF SIMILAR TYPE TO THAT IN WHICH MR. NORMAN BLACK WON THE ULSTER TOURIST TROPHY RACE: THE 8/33 M.G. MIDGET MARK II. MONTLHERY MODEL.

Never before in the history of motor-racing have the three premier racing events of the season been won by the same make of car. These events were the Double Twelve, at Brooklands; the Irish Grand Prix, in Phoenix Park, Dublin; and the Ulster Tourist Trophy race. This car is the product of the M.G. Car Company, Ltd., of Abingdon-on-Thames.

Mr. Norman Black won on the supercharged 746-c.c. M.G. "Midget" by 2 min. 12 sec. at 67.9 miles per hour from Signor B. Borzacchini, driving a 2½-litre supercharged Alfa-Romeo, which averaged a speed of 79.05 m.p.h.; with Mr. S. A. Crabtree, on another M.G. "Midget," five seconds behind the Alfa-Romeo for third place. Now, those who believe in the "book" were supporters of the supercharged M.G. "Midget" winning this event, as it won the Dublin race and the "Double Twelve"—a rattling good, consistent performance of a wonderful small car! No praise is too high for those concerned in the making and preparation of the M.G. "Midgets" in this race. Mr. Cecil Kimber, the active general managing director of M.G. cars, has certainly established for his

"Midgets" a lasting reputation as the best sports car on the present official handicap basis. I offer him my sincere congratulations, as it is no mean feat to achieve in these days. Another admirable example of the true "form" which predominated in this event was the non-stop run of young Brian Lewis on the "105" Talbot, which finished fourth, averaging 77.13 miles per hour—the first unsupercharged car to pass the winning-post in this race. Mr. Lewis has achieved this non-stop form for the Talbot cars in all the events in which they have taken part under the entry of Messrs. Fox and Nicholls. No wonder the demand for the Talbot cars is greater than the supply, for those raced are absolutely standard cars as sold to the public.

Now for a third example of trustworthiness. During the past three years, all the eleven great international road races except one have been won by cars using Shell oil and petrol. The winning M.G.

"Midget" of the T.T. race used Shell oil and Shell racing petrol, so again ran true to form in this wonderful event. Now, every practical motorist knows that racing success entirely depends on no tyre and no lubrication troubles—given everything else equal. Therefore Shell-Mex, Ltd., can proudly pat themselves on the back at having again been the choice of another class car-race winner, for faith in their fuels could have no better testimony. As both big and small cars in different parts of the world have won races on Shell fuel, it has been the common denominator of the chief racing victories during the past

three years—a very meritorious record and one to be proud of.

The Riley cars won the team prize in the Tourist Trophy, and well deserved this honour. Flight-Lieut. C. S. Staniland led the team to victory and finished fifth, averaging 70.35 miles per hour; with Mr. C. R. Whitcroft eleventh at 68.94 m.p.h., and Mr. W. P. Noble thirteenth at 67.61 m.p.h. Here, again, an excellent consistent performance was made by their 1100-c.c. unsupercharged Riley "Nines," and their speed was wonderful when one considers the tiny engine capacity. Major C. M. Harvey won the 1½-litre class prize with the Aston Martin, also not supercharged, at 68.49 m.p.h.; but that well-known Brighton motorist, Mr. Leon Cushman, had bad luck, and could not get his supercharged Austin "Seven" nearer than ninth, averaging 65.99 miles an hour. Still, both these drivers put up an excellent show with their sturdy small cars. Last, but not least, I must add a word of congratulation to the Ulster Government and the R.A.C. for putting up in this year's T.T. event the best race yet seen on British soil.


[Continued overleaf.]



A CAR OF A MODERATE PRICE: THE NEW "LITTLE NINE" BUILT BY THE STANDARD MOTOR COMPANY, OF COVENTRY, WHICH SELLS AT £155.

The new Standard "Little Nine" has seating capacity for four grown-ups. Notable features are the four doors and the sliding roof. It is taxed at £9.

Every international race (bar one) for stock model cars during the past three years has been won on SHELL OIL

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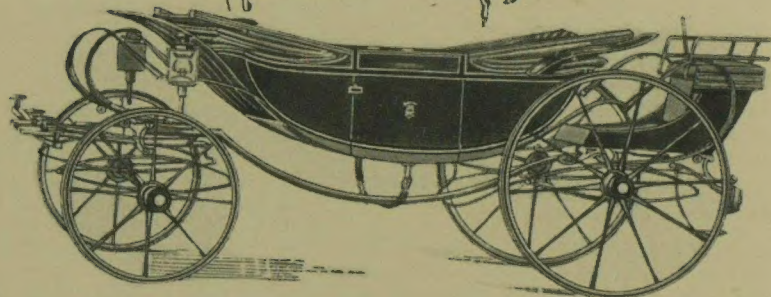
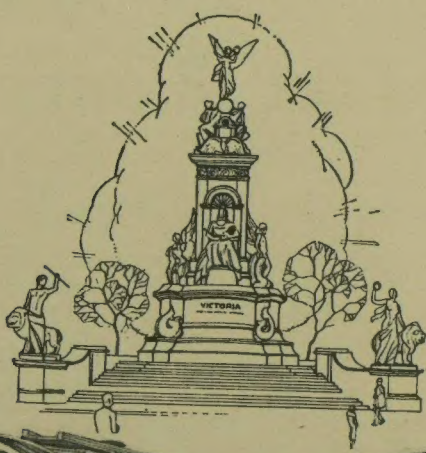
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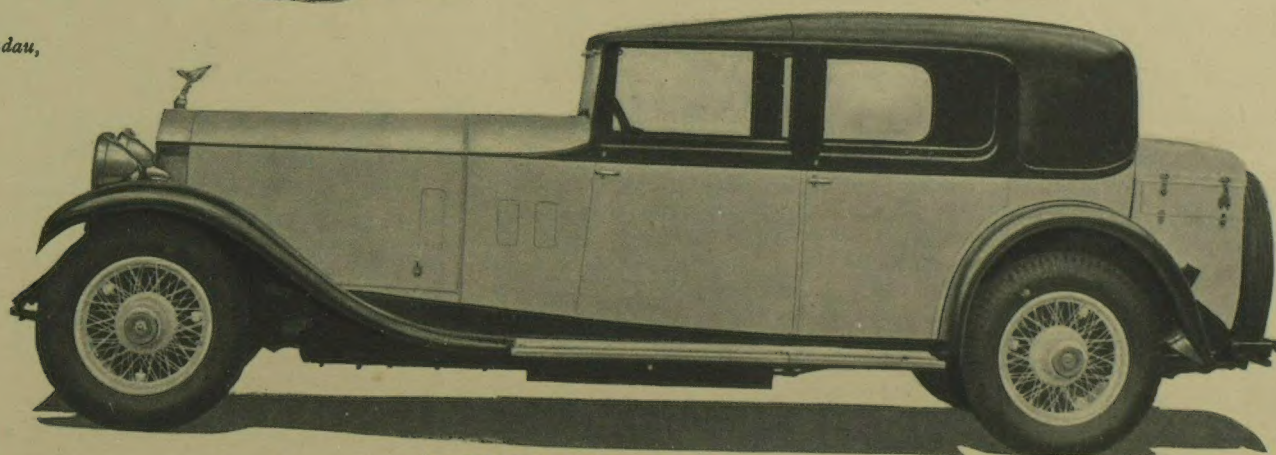
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A HOOPER ROLLS-ROYCE

(Continued.)

Schneider Trophy Contest.

The Automobile Association will be in sole charge of the arrangements at the Portsmouth and Cowes aerodromes, which have been officially appointed to receive civil aircraft taking visitors to witness the Schneider Trophy contest on Sept. 12. The new Portsmouth Municipal Aerodrome has been licenced by the Air Ministry for all types of civil aeroplanes, and machines coming from abroad will be able to clear our Customs there. In view of the large number of aircraft expected, hangar accommodation will not be available, but aircraft parks for a limited number of machines have been arranged by the A.A. Owners are advised to book space for their aeroplanes as early as possible, as, to avoid obstruction, machines will not be permitted to remain on the landing area. Forms of application for parking space may be obtained from any A.A. office, The Royal Aero Club, 3, Clifford Street, London, W., or any of the principal London aerodromes. The A.A. air-squads will be on duty at Portsmouth and Cowes aerodromes, to assist owner-pilots. Fuel supplies will be available, while the best vantage-points along the coast may be reached by omnibus or taxi from the aerodromes.

Our readers will be interested to learn that Mr. Ramsay MacDonald has accepted the dedication of the "Trial of James Stewart," edited by David N. Mackay, which is shortly to appear in the Notable British Trials series. The story is familiar to all students of Scottish history and of Robert Louis Stevenson's romance "Kidnapped."

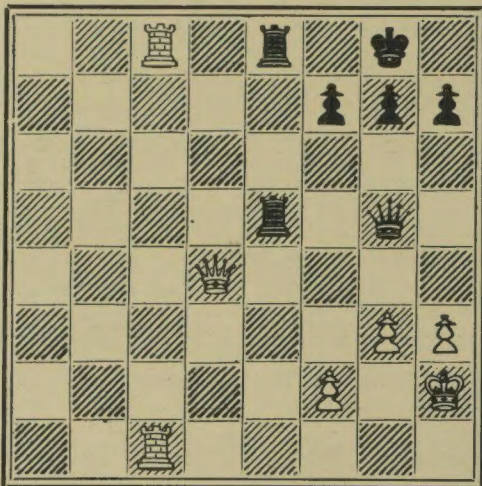
A special exhibition of the new Humber and Hillman cars will be held at the premises of Rootes, Ltd., Devonshire House, Piccadilly, London, W.1, from Sept. 15 to 19. A very attractive display has been arranged, and a cordial invitation is extended to all interested to visit it, without, of course, there being any obligation to purchase. A comprehensive range of the new models will be on view, and there will be, in addition, an interesting cinema display in continuous progress, illustrating the testing of these cars under conditions of an unusual nature; as well as incidents from H.R.H. the Prince of Wales's recent tour to South America, during which, it will be remembered, he used Humber cars.

CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, "The Illustrated London News," 346, Strand, W.C.2.

GAME PROBLEM No. LXV.
BLACK (7 pieces).



WHITE (7 pieces).

[In Forsyth Notation: 2R1r1k1; 5ppp; 8; 4r1q1; 3Q4; 6PP; 5P1K; 2R5.]

This was a Scottish ending, all peaceful and Sabbatical, till White turned it into the Massacre of Glencoe. It is White's move, and the problem for our readers is—"What is his best move?"

SOLUTION OF GAME PROBLEM No. LXI.

[4k1r1; p6p; 3Qp3; 8; 8; 5b2; qP3PPP; 2R3K1—white mates in five.]

Dr. Tartakower's declaration was supported as follows: 1. RB8ch, KB2; 2. QB4ch; now Black has three options—(a) KK2; 3. RB7ch, KQ1; 4. QQ6ch, KK1; 5. QK7 mate; (b) KK13; 3. R×Rch, KR4; 4. QK15 mate; and (c) KK12; 3. QK15ch, KB2; 4. RB7 and 5. QK7 mate.

SOLUTION OF PROBLEM No. 4087 (T. C. EVANS).

Keymove—B—K2.

If 1. — RB6ch, 2. QK3; if 1. — KK4, 2. QK5; if 1. — R×R, 2. QQ6; if 1. — KQ5, 2. KtK6; if 1. — BK4, 2. Q×B. One of Mr. Evans's pleasing light-weights, showing double self-pin, and cross-check with interference.

SOLUTION OF GAME PROBLEM No. LXII.

[2K5; 3P4; 4kB2; b7; 8; 8; 8; 8; White to play and win.] 1. BQ8, BK8; 2. BK15, BR4; 3. BB4, BK13; 4. BB7—quite simple when once it is appreciated that the White B must not leave the diagonal h4—d8 till the Black B is unable to occupy it.

SOLUTION OF PROBLEM No. 4088 (R. RAMSAY AND P. RAVEN). [5Q2; 1S1p3b; 2s2Rpr; 2p1P3; q1bp4; 8; 4RKBB—mate in two.]

Keymove: RB2 [Rf6—f2].

If 1. — KQ5; 2. RB5; if 1. — KK3, 2. P×R; if 1. — Kt×P, 2. R×Kt; if 1. — RQ3, 2. Q×R; if 1. — any other, 2. QB6.

A clearance theme, and, as the timber is pretty thick, clearance is clearly justified!

SOLUTION OF GAME PROBLEM No. LXIII.

[r1b2rk1; p5pp; 1p1QP3; 2R3S1; 8; 4P3; P3qPPP; 5RK1; mate in nine.]

White announced mate in nine, and, being invited to demonstrate, proceeded as follows: 1. R×B, Q×Rch (wasting time); 2. K×Q, Q×R; 3. Q×Pch, RB2; 4. Q×QRch, RB1; 5. QK6ch, KR1; 6. KtB7ch, KK1; 7. KtR6 double ch, KR1; 8. QK18ch, R×Q; 9. KtB7 mate; a process that might be described as a Philidor *po-t-ohi*. The combination was made by Mr. Macht of Lithuania, at the expense of Mr. Abramavicius.

The solvers' list, accumulated during the holidays, will appear next week.

It is interesting to see that for the first time in their history "His Master's Voice" are definitely catering for the radio experimenter, for their new pick-up unit (sold separately), loud-speakers, and playing desks will have a strong appeal for this class of purchaser. It is difficult to pick out any single model for special comment, as each one represents the finest possible instrument of its type. There is, however, one point which the radio and gramophone trade and the public will welcome with the greatest interest—that is the new inexpensive "H.M.V." automatic record-changing mechanism which is fitted to many of their new models, and will undoubtedly make the gramophone a more popular instrument in the home than ever before. The automatic mechanism is the outcome of many years' experiment in inventing automatic gramophones and finding which type would be the simplest to manufacture and be trouble-free in operation. The new self-record changer will play either 10- or 12-inch records (unmixed), with or without eccentric groove. Up to eight records may be loaded at one time, and only eight seconds is taken to change a record. An index switch is provided to determine the number of records to be played, and enables the instrument to repeat a single record. The records are stacked on a platform consisting of two sliding-arm erections; the arms release one record at a time vertically on to the turntable. During the changing operation a switch cuts out the pick-up to eliminate the sound of it being lowered on to the record.



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Folks Who Always Feel Tired

Should Be Suspicious of Auto-Intoxication.

A persistent tired feeling accompanied by drowsiness, dull headaches, and a general lack of interest in life in general, is one of the surest signs of a state of self-poisoning. Intestines becoming sluggish allow the waste matter to accumulate. Putrefaction sets in, which breeds toxins that are absorbed by the blood stream and carried to every part of the body to steal your strength and vitality, lower your resistance, and make you chronically weak, tired, and listless.

Any person who is not feeling up to par should begin drinking hot water with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's

Saline Powder, for this improves the action of both the water and the lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

Get about four ounces from any chemist, and take it regularly every morning for a week. See what a difference in your physical condition, even in so short a time. Mark the better appetite you have and strength and energy you feel. It's really marvellous the difference when one is internally clean. Just ask your chemist for Kutnow's Powder. Four ounces is enough to make a conclusive test.

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Are you satisfied with what your mirror reflects? Does it show a skin clear, healthy and beautiful? Consistent use of Cuticura assures you such a satisfying reflection. Cuticura Soap is cleansing and antiseptic; Cuticura Ointment keeps the skin soft and smooth and the scalp healthy; Cuticura Talcum imparts a dainty and refreshing fragrance.

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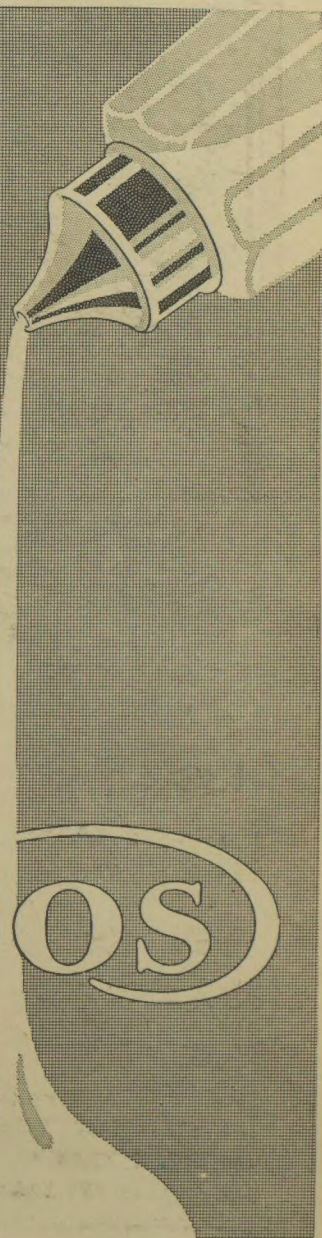
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